

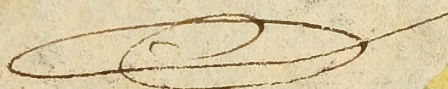
Jerusalem délivrée

opéra en 5 actes de

L. Persuis.



a M^r de ^{Bouffant} ~~veronne~~



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JÉRUSALEM DÉLIVRÉE.

Opéra en cinq Actes,
Paroles de P. M. L. Baour-Lormiau.

Représenté pour la première fois, sur le Théâtre de l'Académie Imp^{le} de Musique, le 15 Septembre, 1812.

Musique
de
L. PERSUIS,

*Chef d'Orchestre de la Chapelle de S. M. l'Empereur et Roi,
et de l'Académie Impériale de Musique.*

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OUVERTURE.

Maestoso.

Trombe in Ut.

Corni in Fa.

Corni in Mi b.

Flauti.

Oboi.

Clarineti.

Fagotti.

Timpani in Fa.

Violino 1°.

Violino 2°.

Alto.

Violoncelli.

Cont-Basso.

Maestoso.

The musical score is written for a full orchestra. It begins with a **Maestoso** tempo marking. The instruments are arranged in staves from top to bottom: Trombe in Ut, Corni in Fa, Corni in Mi b, Flauti, Oboi, Clarineti, Fagotti, Timpani in Fa, Violino 1°, Violino 2°, Alto, Violoncelli, and Cont-Basso. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The **pp** (pianissimo) marking is used frequently across the score. Crescendo markings (**cres**) are used to indicate increasing volume. Solo markings (**solo**) are used for the Oboe and Clarinet parts. The **col C.B.** (col legno battuto) marking is used for the Violoncelli and Cont-Basso parts. The score is divided into measures by vertical bar lines, and the tempo **Maestoso** is repeated at the bottom of the page.

This image shows a page of handwritten musical notation, likely from a 19th-century manuscript. The page contains ten staves of music. The notation is written in black ink on aged, slightly yellowed paper. The staves are arranged in a system, with some staves having a treble clef and others a bass clef. The music includes various note values, rests, and dynamic markings such as 'P' (piano) and 'tr' (trill). There are also some markings that appear to be 'col oboi.' and 'col C.B.' (concerto). The handwriting is elegant and typical of the period. The page is numbered '1' in the top right corner.

This page of musical notation is for a string quartet, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a traditional format, with the first staff at the top and the last staff at the bottom. The notation is written in a single system, with each staff containing a line of music. The dynamic markings include *sF* (sforzando), *P* (piano), *FP* (fortissimo), *PP* (pianissimo), *arco.* (arco), and *col c.b.* (col legno battuto). The notation is written in a single system, with each staff containing a line of music. The page is numbered 5 in the top right corner.

Staff 1: *sF* *sF* *P* *sF* *sF*

Staff 2: *FP* *P* *FP* *P* *sF* *sF*

Staff 3: *sF* *sF*

Staff 4: *FP* *P* *FP* *P* *FP* *P* *FP* *P*

Staff 5: *FP* *P* *FP* *P* *FP* *P* *FP* *P*

Staff 6: *FP* *P* *FP* *P* *col Oboi.* *//* *//*

Staff 7: *FP* *P* *FP* *P* *FP* *P* *FP* *P*

Staff 8: *sec.* *F* *F* *PP* *F* *F*

Staff 9: *arco.* *FP* *FP* *FP* *FP*

Staff 10: *arco.* *FP* *FP* *FP* *FP*

Staff 11: *arco.* *FP* *FP* *FP* *P* *FP* *P*

Staff 12: *arco.* *FP* *FP* *col c.b.* *//* *//* *//* *//*

Staff 13: *arco.* *FP* *FP* *FP* *P* *FP* *P*

Allegro mod.^{to} è marcato.

The musical score is written for a symphony, featuring multiple staves. The tempo is marked *Allegro mod.^{to} è marcato.* The score includes various musical notations such as dynamics (*FF*, *sF*, *PP*, *morendo*), articulation (*ten:*), and performance instructions (*col Oboi*, *col C.B.*). The notation is in common time (C) and includes various musical symbols like notes, rests, and slurs.

The score is divided into two systems. The first system includes staves for woodwinds (flutes, oboes, bassoons) and strings. The second system includes staves for woodwinds (flutes, oboes, bassoons) and strings. The notation is in common time (C) and includes various musical symbols like notes, rests, and slurs.

The first system includes staves for woodwinds (flutes, oboes, bassoons) and strings. The notation is in common time (C) and includes various musical symbols like notes, rests, and slurs.

The second system includes staves for woodwinds (flutes, oboes, bassoons) and strings. The notation is in common time (C) and includes various musical symbols like notes, rests, and slurs.

This page of musical notation is a complex score for a piano, likely from a 19th-century manuscript. It features multiple staves, including treble and bass clefs, with intricate rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks, such as slurs and accents. Key markings include "sf" (sforzando), "ff" (fortissimo), and "ten:" (tension). The score is written in a style characteristic of the Romantic era, with a focus on expressive dynamics and complex textures. The bottom of the page includes the instruction "col. C. B." (coloratura C. B.) and a double bar line, indicating the end of a section.

This page of musical notation, page 8, contains multiple staves with various musical symbols, dynamics, and performance instructions. The notation includes treble and bass clefs, key signatures, and time signatures. Dynamics such as *sF* (sforzando), *ten:* (tension), and *FF* (fortissimo) are present. Performance instructions like *col 1°* and *col c-B.* are also included. The notation is complex, with many notes, rests, and accidentals.

Key features of the notation include:

- Staves:** Multiple staves are visible, some with treble clefs and others with bass clefs.
- Dynamics:** *sF* (sforzando) is used frequently, often with an accent mark. *ten:* (tension) appears in several places. *FF* (fortissimo) is also present.
- Performance Instructions:** *col 1°* and *col c-B.* are used to indicate specific performance techniques or changes.
- Notes and Rests:** The notation includes many notes, rests, and accidentals, indicating a complex musical piece.

This page of musical notation, page 9, contains a complex arrangement of musical staves. The notation includes various rhythmic figures, such as sixteenth and thirty-second notes, and rests. Dynamic markings are prominently displayed, including *sF* (sforzando), *FF* (fortissimo), and *FP* (forzando piano). A French instruction, "accordez le Fa en Mi b.", is written in the lower right section of the page. The notation is organized into systems, with some staves featuring repeat signs and others showing more intricate melodic lines. The overall style is characteristic of 19th-century musical manuscripts.

accordez le Fa en Mi b.

[illegible]

This page of musical notation consists of 12 staves, organized into three systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-4) features a treble clef and a key signature of two flats. The second system (staves 5-8) includes a bass clef and a key signature of two flats. The third system (staves 9-12) includes a treble clef and a key signature of two flats. The notation is characterized by frequent use of the *rinf:* (rinf) and *FF* (fortissimo) dynamics, as well as the *sF* (sforzando) marking. The notation also includes various performance instructions such as *col 1^{re}*, *col v^{lli}*, and *4^{me} C.*. The notation is written in a clear, legible style, with a focus on the rhythmic and dynamic aspects of the music.

This page of a musical score is for a symphony orchestra, featuring multiple staves with various musical notations. The score includes dynamics such as **FF** (fortissimo) and **P** (piano), as well as articulation like **accordez** (accord). A tempo change to **Allegretto** is indicated. The notation includes various musical symbols, including notes, rests, and accidentals, across multiple staves.

Key markings and instructions visible on the page include:

- FF** (fortissimo) markings on several staves.
- P** (piano) markings, including **P. con espres:** (piano, with expression).
- solo.** markings.
- accordez le Mi b en Fa.** (accord the B-flat in F).
- P. con espres: di dolore.** (piano, with expression: of pain).
- Allegretto** tempo marking.

corni in Mi b.

Flu: solo.

clar: solo.

Fag: solo.

W: con espres: di dolore.

col 1^o 8^{va} B.

p

1^o
2^o
P

sF

sF

sF

sF

sF

sF

Flu:

W: col 1^o 8^{va} B.

p

cres

poco F

cres

cres

poco F

cres

cres

poco F

cres

cres

poco F

cres

cres

poco F

cres

Trombe.

Corni in Fa.

Corni in Mi \flat .

Flu:

ob:

clar: col Oboi.

Fag:

Timb:

ten:

IV:

col C.B.

The musical score is written for a symphony orchestra. The instruments and their parts are as follows:

- Trombe:** Four staves, each with a treble clef and a key signature of two flats. The music is written in 2/4 time. Dynamics include **FF** (fortissimo) and **sF** (sforzando).
- Corni in Fa:** Two staves, each with a treble clef and a key signature of two flats. Dynamics include **FF**.
- Corni in Mi \flat :** Two staves, each with a treble clef and a key signature of two flats. Dynamics include **FF**.
- Flu:** One staff, treble clef, key signature of two flats. Dynamics include **FF** and **sF**.
- ob:** One staff, treble clef, key signature of two flats. Dynamics include **FF** and **sF**.
- clar:** One staff, treble clef, key signature of two flats. Dynamics include **FF** and **sF**.
- Fag:** One staff, bass clef, key signature of two flats. Dynamics include **FF** and **sF**.
- Timb:** One staff, bass clef, key signature of two flats. Dynamics include **FF** and **sF**.
- ten:** One staff, treble clef, key signature of two flats. Dynamics include **FF** and **sF**.
- IV:** One staff, treble clef, key signature of two flats. Dynamics include **FF** and **sF**.
- col C.B.** (Cello/Bass): One staff, bass clef, key signature of two flats. Dynamics include **FF** and **sF**.

The score is written in 2/4 time and features a variety of dynamics such as fortissimo (FF), sforzando (sf), and accents (>). The key signature has two flats (B-flat and E-flat). The page number 15 is in the top right corner.

This page of a musical score, numbered 16, contains 14 staves of music. The notation includes various instruments and dynamic markings:

- Staves 1-5:** These staves feature complex rhythmic patterns, primarily consisting of eighth and sixteenth notes. Each staff has a *sF* (sforzando) marking above it.
- Staff 6:** Labeled "col oboi." (concert oboes), this staff contains a series of double bar lines, indicating a rest or a specific performance instruction.
- Staff 7:** This staff includes a *sF* marking and an accent (>) over a note.
- Staff 8:** Labeled "ten:" (tenor), this staff features a *FF* (fortissimo) marking and an accent (>) over a note.
- Staff 9:** This staff includes a *sF* marking and an accent (>) over a note.
- Staff 10:** Labeled "col C.B." (concert C.B.), this staff contains a series of double bar lines.
- Staff 11:** This staff includes a *FF* marking and an accent (>) over a note.

This page of a musical score contains the following elements:

- Staff 1 (Violin I):** Features a melodic line with a *sF* (sforzando) dynamic marking.
- Staff 2 (Violin II):** Features a melodic line with a *sF* dynamic marking.
- Staff 3 (Violin III):** Features a melodic line with a *sF* dynamic marking.
- Staff 4 (Viola):** Features a melodic line with a *sF* dynamic marking.
- Staff 5 (Cello):** Features a melodic line with a *sF* dynamic marking.
- Staff 6 (Double Bass):** Features a melodic line with a *sF* dynamic marking.
- Staff 7 (Woodwinds):** Includes parts for Oboe, Clarinet, and Bassoon, with a *col oboi.* marking.
- Staff 8 (Brass):** Includes parts for Horn, Trumpet, and Trombone, with a *ten:* (tutti) marking.
- Staff 9 (Percussion):** Includes parts for Snare Drum, Cymbal, and Tom, with a *col C.B.* (colored brass) marking.
- Staff 10 (Vocal):** Features a vocal line with a *ten:* (tutti) marking.
- Staff 11 (Piano):** Features a piano accompaniment with a *ten:* (tutti) marking.
- Staff 12 (Conductor):** Features a conductor's part with a *ten:* (tutti) marking.
- Staff 13 (Soprano):** Features a soprano vocal line with a *ten:* (tutti) marking.
- Staff 14 (Alto):** Features an alto vocal line with a *ten:* (tutti) marking.
- Staff 15 (Tenor):** Features a tenor vocal line with a *ten:* (tutti) marking.
- Staff 16 (Bass):** Features a bass vocal line with a *ten:* (tutti) marking.

This page of a musical score, numbered 18, contains 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.

The staves are organized as follows:

- Staves 1-4: Woodwinds (Flutes, Oboes, Clarinets, Bassoons). Dynamics include *rinf:* and *FF*.
- Staff 5: Violins I. Dynamics include *rinf:* and *FF*.
- Staff 6: Violins II. Dynamics include *rinf:* and *FF*.
- Staff 7: Violas. Dynamics include *rinf:* and *FF*.
- Staff 8: Cellos. Dynamics include *rinf:* and *FF*.
- Staff 9: Double Basses. Dynamics include *rinf:* and *FF*.
- Staff 10: Percussion. Dynamics include *FF* and *P. espres:*.
- Staff 11: Voice. Dynamics include *FF* and *P. espres:*.
- Staff 12: Horns I. Dynamics include *FF* and *P. espres:*.
- Staff 13: Horns II. Dynamics include *FF* and *P. espres:*.
- Staff 14: Trombones. Dynamics include *FF* and *P. espres:*.

Key performance instructions and dynamics include:

- rinf:* (rinf.)
- FF* (Fortissimo)
- P. espres:* (Piano, expressive)
- solo.* (solo)
- col. oboi.* (concert oboe)
- col. I.* (concert I)
- sF* (Sforzando)
- P* (Piano)
- di dolore.* (of pain)

Cornì in Fa.

Flu:

clar:

Fag:

W:

Flu:

clar:

Fag:

W:

col. 1^a 8^{va} b.

This is a page from a musical score, likely for a symphony orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed are:

- Trombe (Trumpets)
- Corni in Fa (Horns in F)
- Corni in Mi b (Horns in E-flat)
- Flu (Flute)
- ob (Oboe)
- clar (Clarinet)
- Fag (Bassoon)
- Timb (Timpani)
- V (Violin I)
- VI (Violin II)
- VII (Viola)
- VIII (Cello)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- Dynamic markings:** *poco F* (poco fortissimo), **FF** (fortissimo), **sF** (sforzando), and **4^{me} C.** (fourth measure).
- Tempo markings:** *poco* (poco).
- Rehearsal marks:** Indicated by double bar lines with a repeat sign.

The score is written in a standard musical notation, with notes, rests, and other symbols indicating the pitch, rhythm, and dynamics of the music. The page is numbered 10 in the bottom right corner.

This musical score page, numbered 21, contains 15 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped together by brackets. Key markings include:

- FF** (Fortissimo) and **rinf:** (rinfornito) markings, appearing on the first four staves and the bottom two staves.
- Tromboni.** (Trombones), marking the entry of the trombone section on the seventh staff.
- col C.B.** (colonna C.B.), marking the entry of the C.B. section on the eleventh staff.
- sF** (sforzando) markings, appearing on the bottom two staves.
- rinf:** (rinfornito) markings, appearing on the bottom two staves.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation is in a standard musical format, with staves numbered 1 through 15. The music is arranged in a way that allows for a clear reading of the different parts and their interactions.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, each with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first three staves at the top are marked with 'sF' (sforzando) and feature a rhythmic pattern of eighth notes. The fourth staff is marked with 'FF' (fortissimo) and contains a whole note. The fifth and sixth staves are also marked with 'FF' and contain whole notes. The seventh staff is marked with 'FF' and contains a whole note. The eighth staff is marked with 'FF' and contains a whole note. The ninth staff is marked with 'FF' and contains a whole note. The tenth staff is marked with 'FF' and contains a whole note. The eleventh staff is marked with 'FF' and contains a whole note. The twelfth staff is marked with 'FF' and contains a whole note. The thirteenth staff is marked with 'FF' and contains a whole note. The fourteenth staff is marked with 'FF' and contains a whole note. The fifteenth staff is marked with 'FF' and contains a whole note. The sixteenth staff is marked with 'FF' and contains a whole note. The seventeenth staff is marked with 'FF' and contains a whole note. The eighteenth staff is marked with 'FF' and contains a whole note. The nineteenth staff is marked with 'FF' and contains a whole note. The twentieth staff is marked with 'FF' and contains a whole note. The twenty-first staff is marked with 'FF' and contains a whole note. The twenty-second staff is marked with 'FF' and contains a whole note. The twenty-third staff is marked with 'FF' and contains a whole note. The twenty-fourth staff is marked with 'FF' and contains a whole note. The twenty-fifth staff is marked with 'FF' and contains a whole note. The twenty-sixth staff is marked with 'FF' and contains a whole note. The twenty-seventh staff is marked with 'FF' and contains a whole note. The twenty-eighth staff is marked with 'FF' and contains a whole note. The twenty-ninth staff is marked with 'FF' and contains a whole note. The thirtieth staff is marked with 'FF' and contains a whole note. The thirty-first staff is marked with 'FF' and contains a whole note. The thirty-second staff is marked with 'FF' and contains a whole note. The thirty-third staff is marked with 'FF' and contains a whole note. The thirty-fourth staff is marked with 'FF' and contains a whole note. The thirty-fifth staff is marked with 'FF' and contains a whole note. The thirty-sixth staff is marked with 'FF' and contains a whole note. The thirty-seventh staff is marked with 'FF' and contains a whole note. The thirty-eighth staff is marked with 'FF' and contains a whole note. The thirty-ninth staff is marked with 'FF' and contains a whole note. The fortieth staff is marked with 'FF' and contains a whole note. The forty-first staff is marked with 'FF' and contains a whole note. The forty-second staff is marked with 'FF' and contains a whole note. The forty-third staff is marked with 'FF' and contains a whole note. The forty-fourth staff is marked with 'FF' and contains a whole note. The forty-fifth staff is marked with 'FF' and contains a whole note. The forty-sixth staff is marked with 'FF' and contains a whole note. The forty-seventh staff is marked with 'FF' and contains a whole note. The forty-eighth staff is marked with 'FF' and contains a whole note. The forty-ninth staff is marked with 'FF' and contains a whole note. The fiftieth staff is marked with 'FF' and contains a whole note. The fifty-first staff is marked with 'FF' and contains a whole note. The fifty-second staff is marked with 'FF' and contains a whole note. The fifty-third staff is marked with 'FF' and contains a whole note. The fifty-fourth staff is marked with 'FF' and contains a whole note. The fifty-fifth staff is marked with 'FF' and contains a whole note. The fifty-sixth staff is marked with 'FF' and contains a whole note. The fifty-seventh staff is marked with 'FF' and contains a whole note. The fifty-eighth staff is marked with 'FF' and contains a whole note. The fifty-ninth staff is marked with 'FF' and contains a whole note. The sixtieth staff is marked with 'FF' and contains a whole note. The sixty-first staff is marked with 'FF' and contains a whole note. The sixty-second staff is marked with 'FF' and contains a whole note. The sixty-third staff is marked with 'FF' and contains a whole note. The sixty-fourth staff is marked with 'FF' and contains a whole note. The sixty-fifth staff is marked with 'FF' and contains a whole note. The sixty-sixth staff is marked with 'FF' and contains a whole note. The sixty-seventh staff is marked with 'FF' and contains a whole note. The sixty-eighth staff is marked with 'FF' and contains a whole note. The sixty-ninth staff is marked with 'FF' and contains a whole note. The seventieth staff is marked with 'FF' and contains a whole note. The seventy-first staff is marked with 'FF' and contains a whole note. The seventy-second staff is marked with 'FF' and contains a whole note. The seventy-third staff is marked with 'FF' and contains a whole note. The seventy-fourth staff is marked with 'FF' and contains a whole note. The seventy-fifth staff is marked with 'FF' and contains a whole note. The seventy-sixth staff is marked with 'FF' and contains a whole note. The seventy-seventh staff is marked with 'FF' and contains a whole note. The seventy-eighth staff is marked with 'FF' and contains a whole note. The seventy-ninth staff is marked with 'FF' and contains a whole note. The eightieth staff is marked with 'FF' and contains a whole note. The eighty-first staff is marked with 'FF' and contains a whole note. The eighty-second staff is marked with 'FF' and contains a whole note. The eighty-third staff is marked with 'FF' and contains a whole note. The eighty-fourth staff is marked with 'FF' and contains a whole note. The eighty-fifth staff is marked with 'FF' and contains a whole note. The eighty-sixth staff is marked with 'FF' and contains a whole note. The eighty-seventh staff is marked with 'FF' and contains a whole note. The eighty-eighth staff is marked with 'FF' and contains a whole note. The eighty-ninth staff is marked with 'FF' and contains a whole note. The ninetieth staff is marked with 'FF' and contains a whole note. The ninety-first staff is marked with 'FF' and contains a whole note. The ninety-second staff is marked with 'FF' and contains a whole note. The ninety-third staff is marked with 'FF' and contains a whole note. The ninety-fourth staff is marked with 'FF' and contains a whole note. The ninety-fifth staff is marked with 'FF' and contains a whole note. The ninety-sixth staff is marked with 'FF' and contains a whole note. The ninety-seventh staff is marked with 'FF' and contains a whole note. The ninety-eighth staff is marked with 'FF' and contains a whole note. The ninety-ninth staff is marked with 'FF' and contains a whole note. The hundredth staff is marked with 'FF' and contains a whole note.

[illegible]

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamic markings. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

The staves are arranged in a system, with the following instruments and markings visible:

- Staff 1 (Treble Clef):** Contains a series of rests.
- Staff 2 (Treble Clef):** Contains a series of rests.
- Staff 3 (Treble Clef):** Contains a series of rests.
- Staff 4 (Treble Clef):** Contains a series of rests.
- Staff 5 (Treble Clef):** Contains a series of rests.
- Staff 6 (Treble Clef):** Contains a series of rests.
- Staff 7 (Bass Clef):** Contains a series of rests.
- Staff 8 (Bass Clef):** Contains a series of rests.
- Staff 9 (Bass Clef):** Contains a series of rests.
- Staff 10 (Bass Clef):** Contains a series of rests.
- Staff 11 (Bass Clef):** Contains a series of rests.
- Staff 12 (Bass Clef):** Contains a series of rests.
- Staff 13 (Bass Clef):** Contains a series of rests.
- Staff 14 (Bass Clef):** Contains a series of rests.
- Staff 15 (Bass Clef):** Contains a series of rests.
- Staff 16 (Bass Clef):** Contains a series of rests.
- Staff 17 (Bass Clef):** Contains a series of rests.
- Staff 18 (Bass Clef):** Contains a series of rests.
- Staff 19 (Bass Clef):** Contains a series of rests.
- Staff 20 (Bass Clef):** Contains a series of rests.
- Staff 21 (Bass Clef):** Contains a series of rests.
- Staff 22 (Bass Clef):** Contains a series of rests.
- Staff 23 (Bass Clef):** Contains a series of rests.
- Staff 24 (Bass Clef):** Contains a series of rests.
- Staff 25 (Bass Clef):** Contains a series of rests.
- Staff 26 (Bass Clef):** Contains a series of rests.
- Staff 27 (Bass Clef):** Contains a series of rests.
- Staff 28 (Bass Clef):** Contains a series of rests.
- Staff 29 (Bass Clef):** Contains a series of rests.
- Staff 30 (Bass Clef):** Contains a series of rests.
- Staff 31 (Bass Clef):** Contains a series of rests.
- Staff 32 (Bass Clef):** Contains a series of rests.
- Staff 33 (Bass Clef):** Contains a series of rests.
- Staff 34 (Bass Clef):** Contains a series of rests.
- Staff 35 (Bass Clef):** Contains a series of rests.
- Staff 36 (Bass Clef):** Contains a series of rests.
- Staff 37 (Bass Clef):** Contains a series of rests.
- Staff 38 (Bass Clef):** Contains a series of rests.
- Staff 39 (Bass Clef):** Contains a series of rests.
- Staff 40 (Bass Clef):** Contains a series of rests.
- Staff 41 (Bass Clef):** Contains a series of rests.
- Staff 42 (Bass Clef):** Contains a series of rests.
- Staff 43 (Bass Clef):** Contains a series of rests.
- Staff 44 (Bass Clef):** Contains a series of rests.
- Staff 45 (Bass Clef):** Contains a series of rests.
- Staff 46 (Bass Clef):** Contains a series of rests.
- Staff 47 (Bass Clef):** Contains a series of rests.
- Staff 48 (Bass Clef):** Contains a series of rests.
- Staff 49 (Bass Clef):** Contains a series of rests.
- Staff 50 (Bass Clef):** Contains a series of rests.
- Staff 51 (Bass Clef):** Contains a series of rests.
- Staff 52 (Bass Clef):** Contains a series of rests.
- Staff 53 (Bass Clef):** Contains a series of rests.
- Staff 54 (Bass Clef):** Contains a series of rests.
- Staff 55 (Bass Clef):** Contains a series of rests.
- Staff 56 (Bass Clef):** Contains a series of rests.
- Staff 57 (Bass Clef):** Contains a series of rests.
- Staff 58 (Bass Clef):** Contains a series of rests.
- Staff 59 (Bass Clef):** Contains a series of rests.
- Staff 60 (Bass Clef):** Contains a series of rests.
- Staff 61 (Bass Clef):** Contains a series of rests.
- Staff 62 (Bass Clef):** Contains a series of rests.
- Staff 63 (Bass Clef):** Contains a series of rests.
- Staff 64 (Bass Clef):** Contains a series of rests.
- Staff 65 (Bass Clef):** Contains a series of rests.
- Staff 66 (Bass Clef):** Contains a series of rests.
- Staff 67 (Bass Clef):** Contains a series of rests.
- Staff 68 (Bass Clef):** Contains a series of rests.
- Staff 69 (Bass Clef):** Contains a series of rests.
- Staff 70 (Bass Clef):** Contains a series of rests.
- Staff 71 (Bass Clef):** Contains a series of rests.
- Staff 72 (Bass Clef):** Contains a series of rests.
- Staff 73 (Bass Clef):** Contains a series of rests.
- Staff 74 (Bass Clef):** Contains a series of rests.
- Staff 75 (Bass Clef):** Contains a series of rests.
- Staff 76 (Bass Clef):** Contains a series of rests.
- Staff 77 (Bass Clef):** Contains a series of rests.
- Staff 78 (Bass Clef):** Contains a series of rests.
- Staff 79 (Bass Clef):** Contains a series of rests.
- Staff 80 (Bass Clef):** Contains a series of rests.
- Staff 81 (Bass Clef):** Contains a series of rests.
- Staff 82 (Bass Clef):** Contains a series of rests.
- Staff 83 (Bass Clef):** Contains a series of rests.
- Staff 84 (Bass Clef):** Contains a series of rests.
- Staff 85 (Bass Clef):** Contains a series of rests.
- Staff 86 (Bass Clef):** Contains a series of rests.
- Staff 87 (Bass Clef):** Contains a series of rests.
- Staff 88 (Bass Clef):** Contains a series of rests.
- Staff 89 (Bass Clef):** Contains a series of rests.
- Staff 90 (Bass Clef):** Contains a series of rests.
- Staff 91 (Bass Clef):** Contains a series of rests.
- Staff 92 (Bass Clef):** Contains a series of rests.
- Staff 93 (Bass Clef):** Contains a series of rests.
- Staff 94 (Bass Clef):** Contains a series of rests.
- Staff 95 (Bass Clef):** Contains a series of rests.
- Staff 96 (Bass Clef):** Contains a series of rests.
- Staff 97 (Bass Clef):** Contains a series of rests.
- Staff 98 (Bass Clef):** Contains a series of rests.
- Staff 99 (Bass Clef):** Contains a series of rests.
- Staff 100 (Bass Clef):** Contains a series of rests.

Dynamic markings and other annotations include:

- pp** (pianissimo)
- cres** (crescendo)
- il** (all)
- tr** (trill)
- col Oboi.** (with Oboes)
- //** (double bar line)
- >** (accent)

This page of musical notation, numbered 25, contains 14 staves. The notation is arranged in a system with various clefs and dynamic markings. The staves are as follows:

- Staff 1: Treble clef, contains rests and dynamic markings: *cres*, *poco F*, *F*, *FF*.
- Staff 2: Treble clef, contains notes and dynamic markings: *cres*, *poco F*, *F*, *FF*.
- Staff 3: Treble clef, contains notes and dynamic markings: *poco F*, *F*, *FF*.
- Staff 4: Treble clef, contains notes and dynamic markings: *cres*, *poco F*, *F*, *FF*.
- Staff 5: Treble clef, contains notes and dynamic markings: *col oboi.*, *cres*, *poco F*, *F*, *FF*.
- Staff 6: Bass clef, contains notes and dynamic markings: *cres*, *poco F*, *F*, *FF*.
- Staff 7: Bass clef, contains notes and dynamic markings: *P*, *cres*, *poco F*, *F*, *FF*.
- Staff 8: Bass clef, contains notes and dynamic markings: *P*, *cres*, *poco F*, *F*, *FF*.
- Staff 9: Bass clef, contains notes and dynamic markings: *cres*, *poco F*, *F*, *FF*.
- Staff 10: Bass clef, contains notes and dynamic markings: *cres*, *poco F*, *F*, *FF*.
- Staff 11: Bass clef, contains notes and dynamic markings: *cres*, *poco F*, *F*, *FF*.
- Staff 12: Bass clef, contains notes and dynamic markings: *cres*, *poco F*, *F*, *FF*.
- Staff 13: Bass clef, contains notes and dynamic markings: *cres*, *poco F*, *F*, *FF*.
- Staff 14: Bass clef, contains notes and dynamic markings: *cres*, *poco F*, *F*, *FF*.

This page of musical notation, page 26, contains a complex orchestral score. It features 14 staves in total, arranged in two systems of seven staves each. The notation is dense, with many staves containing sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings such as *sf* (sforzando) and accents (>) are used throughout the score. A specific instruction, "col oboi.", is written above the sixth staff in the first system, followed by a double bar line. The notation is written in a single key signature (one flat) and a common time signature (C). The page is numbered "26" in the top left corner.

JÉRUSALEM DÉLIVRÉE.

ACTE I.

Le théâtre représente, d'un côté, le camp des Chrétiens. On y voit deux tours destinées pour le siège; deux sentinelles sont auprès.

De l'autre côté et dans le fond un paysage; un peu dans l'éloignement, on aperçoit les murs de Jérusalem: au-dessus sont placés deux soldats sarrasins.

SCÈNE PREMIÈRE.

TANCRÈDE, ROGER.

[illegible]

FF

rinf.

col 1º 8^{va} b.

rinf.

rinf.

rinf.

FF

rinf.

FF

sec.

sf

sec.

sf

sec.

sf

sec.

sf

Roger.

Tan

sec.

sf

dis que les Chrétiens, rassemblés sur ces bords, menacent la fière Solime, faut-il qu'un héros magna

W:

F

sf

F

sf

F

sf

Tancrede.

nime de son coupable amour nouris - se les transports! que Tancrede!... Toi seul tu connais les re

F

sf

col. 1^{re} 8^{va} b.

FF > sf

mords, les combats qu'en mon sein allume un feu profa - né; le de-

FF > FF > col. 1^{re} 8^{va} b.

FF > FF >

- voir, la vertu, le ciel... tout me condamne.

sf FP sf FP sf FP

tu sais qu'en un bois sombre, et voisin des remparts qu'en vi - ron - ne nos

armes, pour la première fois, Clorinde et tous ses charmes vinrent souffrir à mes re-

FP

FF col 1^{re} 8^{va} b.

FF

FF

Roger.

- gards.

E. touffe une indigne fai.

FF

Andante.

Allegro.

p

poco F

p

Tancer: poco F

p

sF

col 1^{re}

FF

FF

Andante.

Roger.

And^{te} mesuré.

je ne le puis.

col C.B.^o

c'est Ro.

Andante.

And^{te}

pp

FF

FF

FF

Recit: Allegro.

tu connais ce vieillard dont le zèle et les soins de l'ingrate Clo.

- ger qui t'en pres - se.

pp

FF

FF

And^{te}

Allegro.

Andante.

Allegro.

pp

FF

FF

FF

Recit: Allegro.

tu connais ce vieillard dont le zèle et les soins de l'ingrate Clo.

- ger qui t'en pres - se.

pp

FF

FF

And^{te}

Allegro.

L'ÉPIQUE
L. BÉTHUNE

Animez un peu.

FF

sF sF sF

FF

mi. puis-je, hélas! reconnaître en- co- re Tan- crède et mon a- mi.

FF

Animez un peu.

sF sF sF

FF

AIR. And^{te} nobile è non lento.
Corni in ut.

Flu:
Clar:
Fag:
Vcllo:
Viola:
Alto:
Tenor:
Bass:
Bassi:

p *rinf.* *tr* *rinf.* *sF* *FF*

AIR. And^{te} nobile è non lento. *rinf.* *sF* *FF*

p *rinf.* *F* *FF* *PP*

p *rinf.* *F* *FF* *PP*

p *F* *FF* *PP* *pizzic:*

Sors en fin de ton esclava - ge : ouvre les yeux ; brise tes fers ; du

P *F* *FF* *pizzic:*

Musical score for "L'Espresso" by Rossini. The score is written for voice and piano. The lyrics are in French: "ciel que ton amour outrage sur toi les regards sont ouverts: oui;". The score includes a vocal line and a piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand, which is repeated throughout the piece. The lyrics are written below the vocal line. The score is marked with "col 1. 8^{va} b." and "arco." indicating the use of the first eight strings and arco playing. The tempo is marked "Allegretto".

This page of a musical score, likely for a symphony, features a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *sf* (sforzando), *pp* (pianissimo), *p* (piano), *ff* (fortissimo), and *tr* (trill). The score is written in French, with the lyrics at the bottom: "oui sur toi sur toi les regards sont ouverts. reprends re." The page is numbered 10 in the top right corner.

serrez peu à peu.

- verts. c'est trop languir dans la contrainte qu'enfant ton égarement;

serrez un peu.

sain . te ; ne songe plus qu'à ton ser . ment . c'est trop lan . guir dans la con .

train . te qu'en fan . te ton éga . rement ; ton éga . rement ;

sf p cres ff

This is a page from a musical score for 'Le Chant du Départ' by Méhul. The score is written for a vocal ensemble and timbales. The vocal parts are in treble clef, and the timbales part is in bass clef. The music is in 2/4 time and features a variety of dynamic markings, including *ff* (fortissimo) and *sf* (sforzando). The lyrics are in French and are written below the vocal parts. The score is divided into measures by vertical bar lines, and the vocal parts are written on staves with a common key signature of one flat (B-flat).

ment, ne songe pl^s qu'à ton serm^t. ne songe pl^s qu'à ton serment .

Je vois Ar

Les notes et queues d'en bas sont pour les Timbales.

Les notes et queues d'en bas sont pour les Timbales.

Recit: And.^{no}

W: sF P rinf: PP

sF P rinf: PP

sF P rinf: PP

Tancr: (Rogers sort) SCÈNE 2^e Arsès, avec mystère.

sès. A mi, laissez-nous un moment. Tancrede Arsès. Généreux cheva-

sF P And.^{no} rinf: PP

lier, sans votre bienfaisance, je n'aurais pu survivre aux maux que j'ai soufferts: vous avez adouci mes

ferts; voici l'instant marqué pour ma reconnaissance. Bon vieillard, que peux-tu? Vous rendre l'espé-

rance. Elle m'a quitté sans retour. Vos feux me sont connus. Mais le ciel s'en of-fen-se.

Tanc: Ars: Tanc: Mod^{to} FF (silence.) sF Mod^{to}

And.^{no}

Et si le ciel approuvait votre amour? Qu'entends-je?... Une mère chré-

Dynamic markings: sf, pp, And.^{no}, Ars: (twice), Tanc: (once)

...tienne à Clorinde donna le jour. O bonheur! je respire à peine... Mourante, elle remit sa

Dynamic markings: p, sf, And.^{no}, Ars: (twice), Tanc: (once)

fille dans mes bras; elle me fit jurer d'instruire sa jeunesse dans la crainte d'un

Dynamic markings: And.^{te}, pp, And.^{te}, PP

Dieu que je ne connais pas. Eh bien! J'ai trahi ma promesse. Malheureux!... J'en fré-

Dynamic markings: F, All., Tanc: (silence), Ars: (twice), And.^{te}, PP

All.^o mod.^{to}

Clar:

Fag:

All.^o mod.^{to}

W:

P

All.^o mod.^{to}

mis... cette nuit, devant moi, tris-te, pâ-le, de

All.^o mod.^{to}

un peu retenu.

F

sF

PP

F

sF

PP

un peu retenu.

F > rinf.

sF

PP

F > rinf.

sF

PP

rinf.

sF

PP

deuil cou-verte, la mè-re de Clo-rinde, en son... ge, s'est of-

rinf.

sF

PP

un peu retenu.

DUO. All.^o agitato.
sempre piano.

W: *pp*

Alto. *pp*

Tenor: *pp*

Arsès.

Bassi. All.^o agitato.
sempre piano. *pp*

con-fir-me ce pré-sa-ge ô Dieu ô Dieu dans un cœur rebelle à tes

lois fais entendre aujourd'hui ta voix: son bonheur se-ra ton ou-vra-

- ge. ô Dieu dans un cœur rebelle à tes lois fais en-

oui, j'en ac-cep-te le pré-sa-ge de l'amour

tutti. *pp*

...tendre aujourd'hui ta voix grand Dieu con-fir-me ce pré-sage dans un
elle fuit les lois quelle en-tende au-jourdhui sa

pp

pp

pp

pp

cœur rebelle à tes lois fais entendre aujourd'hui ta voix son bonheur se-
voix quelle en-ten-de au-jourdhui sa voix

FP

col 1^{re}

pp

FP

- ra ton ou-vra-ge son bonheur se-ra ton ou-vra-ge fais en-
son bonheur se-ra votre ou-vra-ge

FP

col 1^{re} 8^{va} b.

pp

PPP

PPP

PPP

sf

p

PPP

...tendre aujour.d'hui aujourd'hui sa voix ô Dieu con.fir.me ce pré.
a . . mour ter.mi.ne ton ou.

Dynamic markings: cresc., F, pp

... sage ô Dieu con.fir.me ce pré.sage fais en.ten . . . dre ta
... vrage a . . mour ter.mi.ne ton ou.vrage quelle en.ten . . . de ta

Dynamic markings: cresc., F, pp

voix fais en.ten . . dre ta voix fais en.ten . dre ta voix fais en.ten . dre ta
voix quelle en.ten . . de ta voix quelle en.ten . de ta voix quelle en.ten . de ta

Dynamic markings: FF, col 1^{re} 8^{va} b., FF

Majeur

Mouvement de marche retenue.

Cornu in Fa.
PP (Majeur.)
ob-è Clar.
PP
Fag.
PP tutti.

W. pizzic: (Majeur.)
pizzic:
pizzic:
voix. on vient...
voix. (Majeur.)
pizzic: je vous devrai le bonheur qui me fuit.
Mouvement de marche retenue.

SCÈNE 3.
Taurède Roger.
(Il sort.) Roger.
Près de

PP

nous Godefroi s'avance cache à ses yeux avec prudence le noir cha-grin qui te pour.

Corni in Fa.

All^o

47

Tromp: in Fa.

Job: e clar:

Fag

col B.

Timb: in Fa.

FF

FF

All^o

W:

cres

F

F

FF

FF

FF

FF

FF. All^o

- suit.

SCÈNE 4^e
Les précéd. Godefroy
chœur de chevaliers.

ten:

rinf:

ten:

ten: rinf:

rinf:

ten:

rinf:

Recit.

Guerriers du tout puissant qu'il a choisi lui même; dont le bras immortel seconde les tra-

vaux; il est temps d'obéir à son or - dre su - prême je promets la vic-

toi - - - re à vos sa - crés drapeaux.

A I R. And.^{te}

W: P. stacc: rinf:

P. stacc: col B.^o rinf:

Oui de Jérusalem Dieu brisera les por - tes :

And.^{te} P. stacc: rinf:

l'an - ge de la mort s'est ar - mé l'an - ge de la mort s'est ar -

me. que vos redou -

ta - - - bles co - hor - - - tes mar - - - chent marchent à la lu -

sF P sF P sF P sF P

eur de son glaive en flam-mé à la lu- eur de son

sf *rinf:* *rinf:* *rinf:*

F^oP *F^oP* *rinf:*

glaive en flam-mé. oui de Jérusa-

FF *stacc:* *poco F.* *poco F.* *poco F.*

FF *stacc:* *poco F.*

lem Dieu brisera les por-tes. l'an-ge de la

col B. *rinf:* *rinf:*

col B. *rinf:*

mort s'est ar-mé l'an-ge de la mort s'est ar-

poco F *rinf:* *sf* *sf* *sf*

poco F *col B.* *sf* *sf* *sf*

Recit:

me.

Tancrède.

Illustre Godefroi, vous voyez notre

Recit:

zèle, vous savez quelle est notre ardeur.

Roger.

il n'est aucun de nous qui ne sente son cœur rem.

il n'est aucun de nous qui ne sente son cœur rem.

Oboi.

Clar.

W.

pli d'une fier.té nouvel le.

pli d'une fier.té nouvel le.

Godefroi

si notre auguste

foi

vous prête son flambeau, qu'attendez-vous? courez, dans la ci.

Cornu in Re. All.^o

Oboi. FF

Clar. FF

Fag. FF

V. FF

W. FF

te re-belle, du fils de l'Éternel déli-vrer le tom.

All.^o Largo. P

pp

pp

Largo. pp

pp

pp

W: **FF** **sF** **sF**

La queue d'en haut
pour les Fagotti.

Alto: **FF** **sF** **sF**

Godef: **FF** **sF** **sF**

beau. Allegro.

Tancr: **FF** **sF** **sF**

Roger: **FF** **sF** **sF**

Donne nous le si- gnal que nous brûlons d'en- ten- dre donne nous le si- gnal que

Donne nous le si- gnal que nous brûlons d'en- ten- dre donne nous le si- gnal que

Donne nous le si- gnal que nous brûlons d'en- ten- dre donne nous le si- gnal que

Donne nous le si- gnal que nous brûlons d'en- ten- dre donne nous le si- gnal que

Donne nous le si- gnal que nous brûlons d'en- ten- dre donne nous le si- gnal que

Bassi: **FF** **sF** **sF**

Allegro. **sF** **sF**

FF **sF** **sF**

FF **sF** **sF**

FF **sF** **sF**

nous brûlons d'en- ten- dre notre sang n'est-il pas à toi notre sang n'est-il pas à

nous brûlons d'en- ten- dre notre sang n'est-il pas à toi notre sang n'est-il pas à

nous brûlons d'en- ten- dre notre sang n'est-il pas à toi notre sang n'est-il pas à

nous brûlons d'en- ten- dre notre sang n'est-il pas à toi notre sang n'est-il pas à

nous brûlons d'en- ten- dre notre sang n'est-il pas à toi notre sang n'est-il pas à

FF **sF** **sF**

54: Majeur.

Corn in Re.

ob.

clar.

Fag.

Timb.

col Oboi.

W.

sF

FF

toi heu.reux de pou.voir le ré . . pan . . . dre pour notre chef et notre

toi heu.reux de pou.voir le ré . . pan . . . dre pour notre chef et notre

toi heu.reux de pou.voir le ré . . pan . . . dre pour notre chef et notre

toi heu.reux de pou.voir le ré . . pan . . . dre pour notre chef et notre

toi heu.reux de pou.voir le ré . . pan . . . dre pour notre chef et notre

toi heu.reux de pou.voir le ré . . pan . . . dre pour notre chef et notre

avec le chœur de droite

chœur de gauche.

C.B.

sF

FF

Majeur.

[illegible]

Musical score for a vocal and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of multiple staves, including vocal parts and piano accompaniment. The lyrics are in French and are repeated across several measures.

Lyrics:
 - gnal que nous brûlons d'en-ten- dre
 donne nous le si- gnal que nous brûlons d'en-
 - gnal que nous brûlons d'en-ten- dre
 que nous brûlons d'en-ten- dre
 donne nous le si- gnal que nous brûlons d'en-
 donne nous le si- gnal que nous brûlons d'en-
 que nous brûlons d'en-ten- dre
 que nous brûlons d'en-ten- dre

Dynamic Markings:
 - *sf* (sforzando)
 - *rinf.* (rinfornando)
 - *cresc.* (crescendo)
 - *col. C.B.* (colonna C.B.)

[illegible]

sang n'est-il pas à toi notre sang n'est-il pas à toi n'est-il pas à toi n'est-il pas à

sang n'est-il pas à toi notre sang n'est-il pas à toi n'est-il pas à toi n'est-il pas à

sang n'est-il pas à toi notre sang n'est-il pas à toi n'est-il pas à toi n'est-il pas à

sang n'est-il pas à toi notre sang n'est-il pas à toi n'est-il pas à toi n'est-il pas à

sang n'est-il pas à toi notre sang n'est-il pas à toi n'est-il pas à toi n'est-il pas à

sang n'est-il pas à toi notre sang n'est-il pas à toi n'est-il pas à toi n'est-il pas à

avec le chœur de droite

col. c. B.

sf sf sf sf sf sf

Musical score for page 59, featuring multiple staves with musical notation, lyrics, and dynamic markings. The score includes a vocal line with lyrics and several instrumental parts.

Lyrics:
 toi heureux de pouvoir le ré - pan - dre pour notre chef et notre
 toi heureux de pouvoir le ré - pan - dre pour notre chef et notre
 toi heureux de pouvoir le ré - pan - dre pour notre chef et notre
 toi heureux de pouvoir le ré - pan - dre pour notre chef et notre
 toi heureux de pouvoir le ré - pan - dre pour notre chef et notre

Dynamic Markings:
 FF (Fortissimo)
 col ohoi.
 sF (Sforzando)
 FF (Fortissimo)

The score is written in G major (one sharp) and 4/4 time. It includes a vocal line with lyrics and several instrumental parts, including a piano part with a prominent bass line.

Musical score for a choral and instrumental ensemble, page 60. The score includes staves for various instruments (flutes, oboes, strings, woodwinds) and vocal parts. Dynamics range from *pp* to *ff*. The lyrics are in French, discussing faith, blood, and a signal.

Lyrics:
 foi no . . . tre sang n'est - il pas à toi n'est - il pas à
 foi no . . . tre sang n'est - il pas à toi n'est - il pas à
 foi donne nous le si . gnal donne nous le si . gnal notre sang n'est il pas à
 foi donne nous le si . gnal donne nous le si . gnal notre sang n'est il pas à
 foi donne nous le signal donne nous le signal notre sang n'est il pas à

Dynamics: *pp*, *p*, *cres*, *poco F*, *rin f*, *FF*

[illegible]

une Trompette en Mi \flat derrière
le théâtre à gauche du public.

un poco più lento

coloboi.

All.^o mod.^{to}

il pas à toi n'est - il pas à toi.

il pas à toi n'est - il pas à toi.

il pas à toi n'est - il pas à toi.

il pas à toi n'est - il pas à toi.

il pas à toi n'est - il pas à toi.

(A la fin de ce chœur il paraît
un Trompette sur les tours de
Jérusalem.)

All.^o mod.^{to}

Une Trompette en Mi $\frac{1}{2}$ derrière
le Théâtre à droite du public.

le theatre a droite du public.

W.

Alto.

Roger.

Godefroi.

Bassi.

All. mod. to

FF

P

sF

P

sF

P

sF

Un hé.

D'où naît ce bruit soudain? ...

de quoi vient on m'instruire?

sF

Clar:

And.^{te} marqué.

Fag:

FF

Vv:

FF

FF

sF

sF

FF

FF

SCÈNE 5.

Les Précéd: le Héraut.

And.^{te} marqué.

FF

Musical score for "Le Héraut" from "Aladdin". The score is written for a full orchestra and a vocal soloist. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines. The instruments shown are Violins I, Violins II, Violas, Cellos, Double Basses, and a vocal soloist. The vocal soloist's part is written in a single line at the bottom. The lyrics are: "Envoyé d'Aladin, Argant, auprès de toi, demande à s'intro." The score includes dynamic markings such as **FF** (fortissimo) and **F** (forte). The tempo is marked **Allegretto**. The score is for a full orchestra and a vocal soloist.

Allegro.

W. F FF sF FF

F FF sF FF

F FF sF FF

Le Hér:

duire.

Tancr:

Roger.

ce cruel sarrasin?

Clorinde à ses côtés s'avance.

(à part.)

Clorinde!...

quoi! le farouche Argant!

F FF sF FF

Allegro.

Grave.

FF P sF

FF P sF

FF P sF

Roger à Tancrede.

fais-toi violence.

godef.

allez, et qu'à mes yeux, elle souffre avec lui.

SCÈNE 6^e.
Le Héraut sort.

FF P sF

F > P

F > P

F > P

godef.

Quelquesoit leur message, une juste prudence doit priver Aladin de son dernier appui: l'A.

F > P

Mod^{to}

F

F

F

F

3

All^o mod^{to}

rabe embrasse sa défense, et vers Jérusalem il s'avance aujourd'hui. Tan

F

F

AIR. All.^o mod.^o

crè - de que la mort lui ferme le pas - sa - ge lui ferme le pas -

- sa - ge oppose a sa fu - reur le glai - ve des com - bats le

corni in Ut.

 Tromp. in Ut.

 oboi.

 Fag:

 W:

 glai - ve des com - bats va cours si -

gna - le ton cou - ra - ge oui si - gna - le ton cou.

ra.ge ton cou.rage je m'ap.prê.te moi-même à mar.cher sur tes

CHOEUR.
Un peu animé.

Cor: **FF**

Tromp: **FF**

ob: **sF**

Fag: 1^o **sF**

Fag: 2^o col 1^{re} **sF**

Timb: **FF**

Un peu animé.

W **sF**

Alto. **sF**

Godef: **sF**

pas. je m'apprete moi-même à mar.

R. Va cours signale signale ton courage ton courage Godefroi se dispose à mar.

CH Va cours signale signale ton courage ton courage Godefroi se dispose à mar.

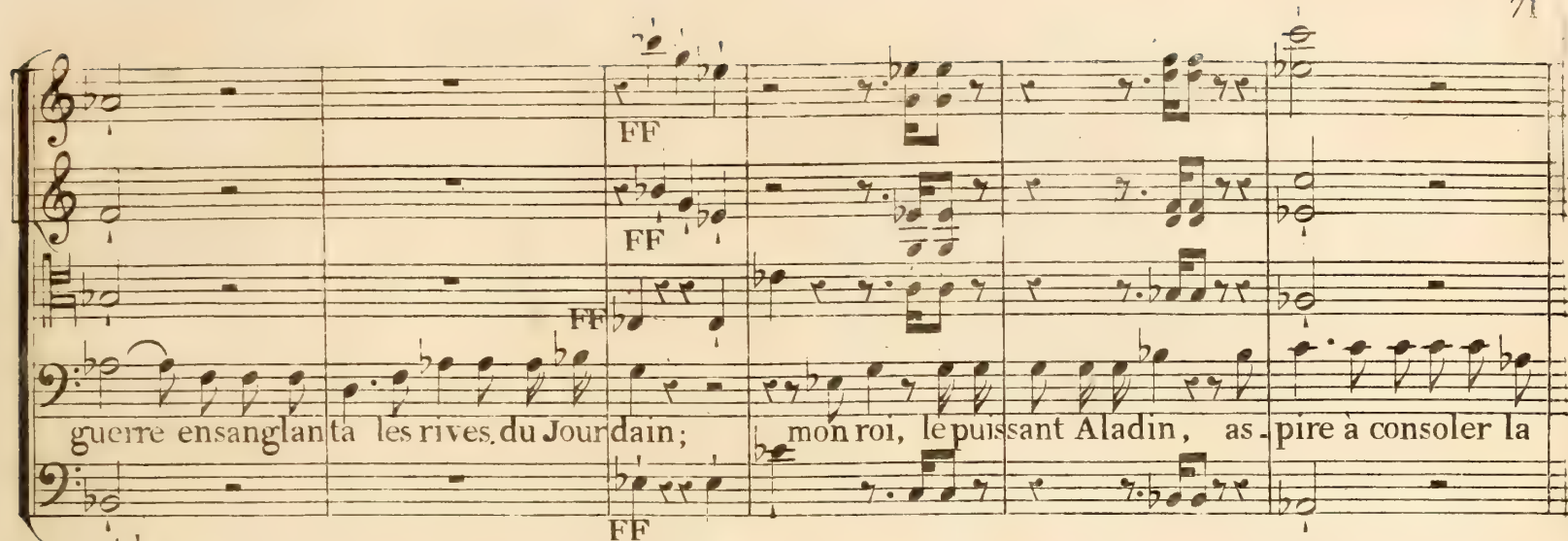
Bassi. Va cours signale ton courage ton courage Godefroi se dispose à mar.

Un peu animé.

.chersurtespas à mar.chersurtespas .
 .chersurtespas à mar.chersurtespas .
 .chersurtespas à mar.chersurtespas .
 .chersurtespas à mar.chersurtespas .

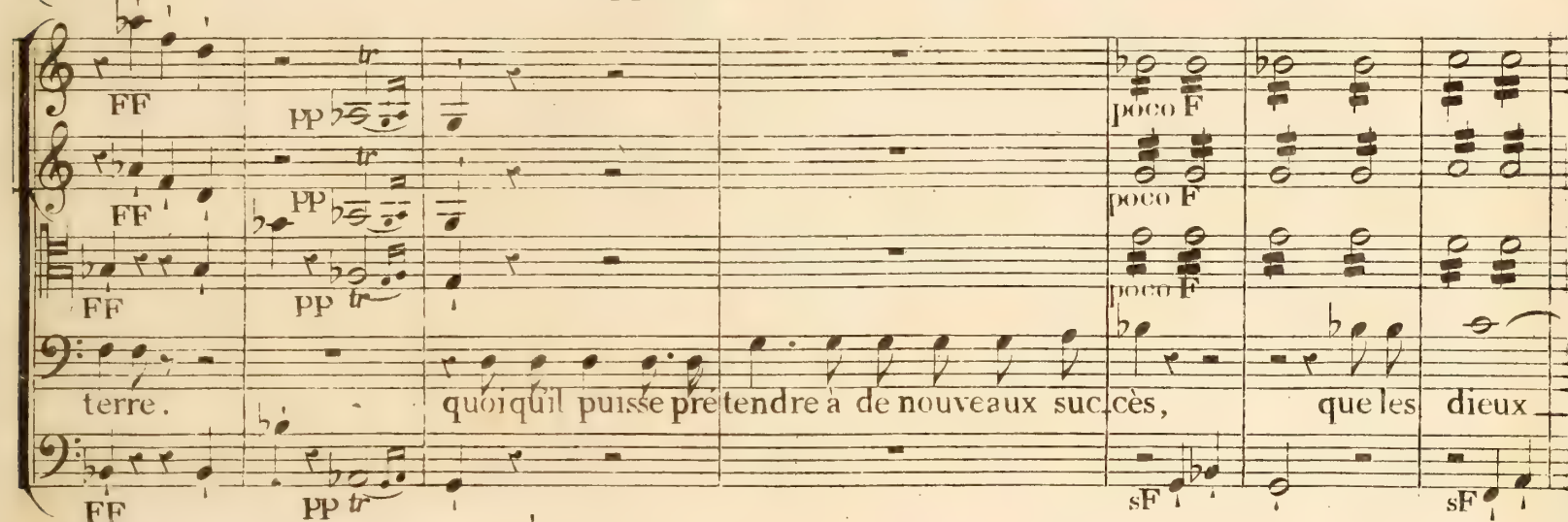
(Tancrede et Roger sortent
avec une partie des chevaliers.)

[illegible]



guerre ensanglantée les rives du Jourdain; mon roi, le puissant Aladin, aspire à consoler la

FF



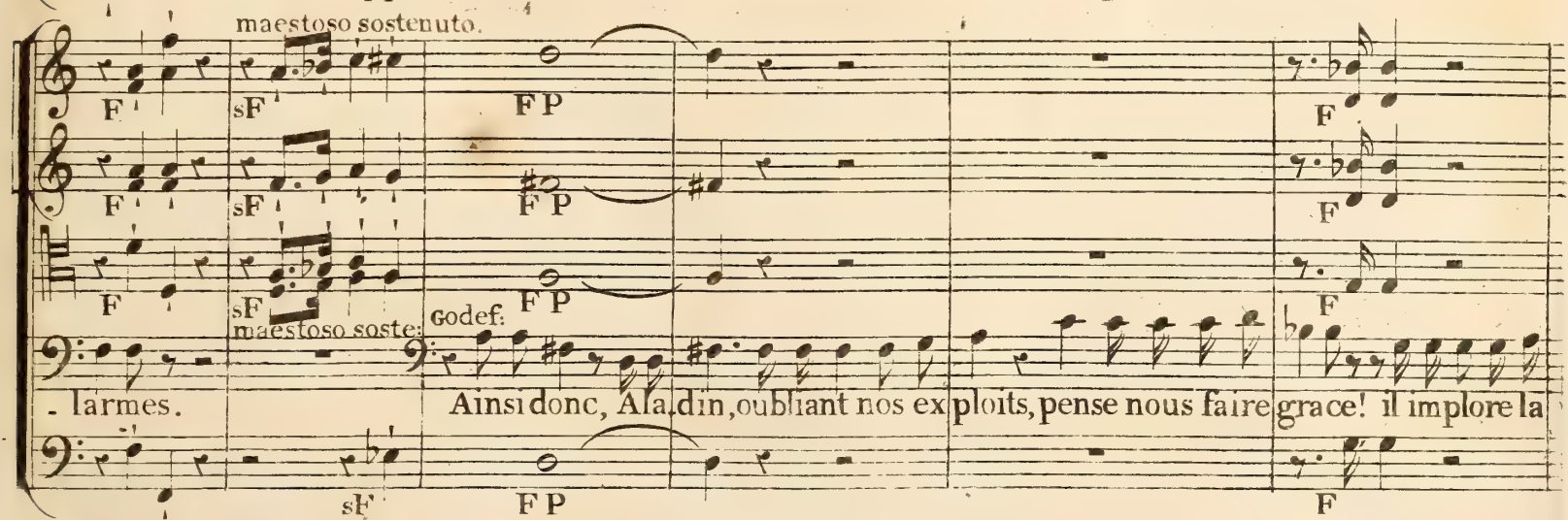
terre. quoiqu'il puisse prétendre à de nouveaux succès, que les dieux

FF PP tr poco F



— protègent ses armes, il daigne vous offrir la paix, et mettre fin à tant d'al.

FF P



larmes. Ainsi donc, Aladin, oubliant nos exploits, pense nous faire grâce! il implore la

maestoso sostenuto. godef. F P sF

And.^{te} fieramente.

paix, et c'est lui qui me nace. Les chevaliers français dont je soutiens les droits n'ont pas à tant d'au.

And.^{te} fieramente.

- dace ac. coutume les rois. Tout l'Orient marche vers l'Idumée; il se joint à nos étén.

darts. Pour l'accabler, sous vos remparts, il me suffit de mon armée. Les dieux se déclarent pour

nous. Eh! que peut leur vaine puissance! Ils vont s'armer pour la vengeance. Vos dieux tomberont avec vous.

TRIO.

73

Corn in Mi^b

clar. *FF*

Fag. *FF*

FF

W. *sF*

P

sF

Alto. *sF*

P

sF

clor. *sF*

P

sF

Arg. Trem. ble redou . . te leur co . le . . re ; sur

godef. Trem. ble redou . . te leur co . le . . re ; surtoi vont é . . cla .

Bassi. *sF*

P

sF

poco F

poco F

poco F

poco F

pp

pp

pp

poco F

poco F

poco F

poco F

FP

FP

F

FP

FP

F

toi vont é . cla . ter leurs coups la hōn . te la hōn . te se . ra ton sa .

ter vont é . clater leurs coups . la hōn . te se . ra ton sa .

poco F

FP

FP

F

ô

[illegible]

Musical score for "Le Chretien téméraire" by Rossini. The score is in 3/4 time, key of B-flat major. It features a vocal melody for the "Chœur de chevaliers" and a piano accompaniment. The lyrics are in French. The score is divided into measures, with dynamic markings (FF, PP, cres, poco, F, P) and performance instructions (sotto voce) indicating the intensity and style of the performance.

The musical score is written for a large ensemble, likely a choir or orchestra, with multiple staves. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are in French and describe a scene of triumph and protection of flags.

The lyrics across the staves are:

- sez conduisez nos drapeaux conduisez nos drapeaux conduisez nos dra
 - sez conduisez nos drapeaux conduisez nos drapeaux conduisez nos dra
 nous des secours nouveaux pro - tège nos drapeaux pro - tège nos dra
 - pher tri-ompher nos drapeaux tri-ompher nos drapeaux tri-ompher nos dra
 - pher tri-ompher nos drapeaux tri-ompher nos drapeaux tri-ompher nos dra
 - pher tri-ompher nos drapeaux tri-ompher nos drapeaux tri-ompher nos dra

Dynamics and performance markings include:

- cres* (crescendo) and *F* (forte) markings are placed below various staves.
- Some staves have a *de.* (decrescendo) marking.

[illegible]

28

musical score for the first system, featuring piano and vocal staves. The piano part includes multiple staves with various dynamics (mF, FF) and articulation marks. The vocal part includes lyrics in French.

Lyrics:

mort ha . . bi . . te dans leur sein .

Leurs flam . . mes se .

clor .

Argent .

mF FF mF

musical score for the second system, continuing the piano and vocal parts. The piano part includes multiple staves with various dynamics (mF, FF) and articulation marks. The vocal part includes lyrics in French.

Lyrics:

ront im - puis - - san - - tes .

ront im - puis - - san - - tes . Vos murs s'oppo - - se - ront en .

godef .

mF FF mF FF

clar.

Fag:

P

cres

W: PP

cres

PP

PP

PP

sotto voce.

cres

PP

sotto voce.

ô dieux con - dui - sez nos dra - peaux

beaux

ô dieux con - dui - sez nos dra - peaux

Dieu pro - - - té - ge nos dra - - - peaux

con - fons cet or -

PP

P

cres

cres

PP

cres

F

PP

cres

F

PP

cres

F

frappez le chré - tien té - - mé - raire

frappez le chré - tien té - - mé - raire

frappez

gueil té - - mé - - - rai - - - re

con fons cet or - gueil tème -

PP

cres

F

Cor: **FF**

clar: **FF**

Fag: **FF**

Tromb: **FF**

W: **FF** **PP** **cres** **F** **FF** **P**

FF **PP** **cres** **F** **FF** **P**

FF **PP** **cres** **F** **FF** **P**

le chrétien téméraire frappez le chrétien téméraire ô dieux condui.

le chrétien téméraire frappez le chrétien téméraire ô dieux condui.

raï - re confonds cet orgueil tème - raï - re prê - te

ciel! ciel! ciel! fais tri-om.

ciel! ciel! ciel! fais tri-om.

ciel! ciel! ciel! fais tri-om.

FF **PP** **cres** **F** **FF** **P**

serrez le mouv!

FF

FF

FF

serrez le mouv!

cres

FF

cres

FF

FF

sez conduisez nos drapeaux versez sur lui tous vos fléaux tous vos flé-

sez conduisez nos drapeaux versez sur lui tous vos fléaux tous vos flé-

nous des secours nouveaux ô Dieu pro- tège nos dra-

serrez le mouv!

pher triompher nos drapeaux

pp

fais triompher nos dra-

pher triompher nos drapeaux

pp

fais triompher nos dra-

pher triompher nos drapeaux

pp

fais triompher nos dra-

FF

serrez le mouv!

aux ver . . sez sur lui tous vos flé . aux tous vos flé . aux sur le chré .
 . . aux ver . . sez sur lui tous vos flé . aux tous vos flé . aux sur le chré .
 . . peaux ô Dieu pro . . té . . ge nos dra . peaux pro . té . ge
 . . peaux fais triom . pher nos dra peaux prête nous des se .
 . . peaux fais triom . pher nos dra peaux prête nous des se .
 . . peaux fais triom . pher nos dra peaux prête nous des se .

tien tème-rai-re ver-sez tous vos flé-aux
 tien tème-rai-re ver-sez tous vos flé-aux
 nos dra-peaux prête nous des secours nouveaux.
 cours nouveaux prête nous des secours nouveaux.
 cours nouveaux prête nous des secours nouveaux.
 cours nouveaux prête nous des secours nouveaux.

Corn. in Mi b

ob.

Fag.

Tromb.

IV.

chœur de chevaliers

vœux:

je vous déclare donc une guerre éternelle.

Qu'elle soit terrible et mortelle.

Qu'elle soit terrible et mortelle.

Qu'elle soit terrible et mortelle.

FF

FP

cres

FF

All.

5

corni. (in F.)

Tromp: in Re.

ob:

Fag:

Tromb:

W:

godef.

(canto parlato.)

Ar. gant, va re. joindre ton roi, et songe a raffer.

Recit.

tel. le! nous l'accep. tons.

tel. le. nous l'accep. tons.

tel. le! nous l'accep. tons.

And^{te} sosten:

W:

rinf:

rinf:

rinf:

(il fait signe a un chevalier d'apporter des présents.)

mir son trône qui chan celle: vous avez su, tous deux, lui garder votre foi: et je par.

And^{te} sosten:

corni in ut. And.^{te}

clar:

mesuré sans lenteur.

W:

mesuré sans lenteur.

pizzic: (il prend un casque d'or.)

donne à votre zèle.

Clorinde, je connais ton insigne valeur: de mon estime accepte un

And.^{te}

pizzic:

arco.

tutti.

arco.

And.^{te}

pizzic: (l'écuyer de Clorinde prend le casque.)

Clor:

gage.

pizzic:

Detels présens ne flattent point mon cœur: un plus noble intérêt m'a

arco.

rinf.

rinf.

rinf.

W:

rinf.

rinf.

rinf.

mène. un vieillard malheureux, Arsès, est dans ta chaîne... il me servit de père...

godef.

Il te sera ren.

And^{te} Serrez.

rin^f: poco F cres sF

rin^f: poco F cres sF

rin^f: poco F cres sF

clor.: Godef. (un chevalier sort.)

du. Quoi! tu brises ses fers?... Allez, et qu'on la mène.

rin^f: poco F And^{te} Serrez. sF

FP FP F

FP FP F

Arg! avec ironie.

Tu vois comme un grand cœur a tien a répondu. L'ennemi, dans mon camp, n'excite plus ma

F F

god. #

And^{te} espres:

espr: cres F P

espr: sF cres F P

haine.

SCÈNE 8^e
Les précéd. Arsès.

Arsès. Jevous revois, Clorinde... ô jour heu.

And^{te} espres: poco F sF F P

clor:

reux. Mon espérance, Arsès, n'a point été trompée: le chef de ces guerriers a prévenu mes

And.^{te}Mod.^{to} marque.

Voeux. tu peux me suivre. (Godefroi prend une épée.) Argant, accepte cette épée.

And.^{te} Mod.^{to} marque.

Oui, je la reçois de Bouillon; elle convient à mon cou.

And.^{te} Mod.^{to} marque.

ra-ge. tu verras bientôt quel usage je saurai faire d'un tel

And.^{te} Mod.^{to} marque.

Corni.
 FF
 Tromp: col corni.
 clar:
 FF
 Fag:
 Tromb:
 FF
 Timb:
 FF
 W:
 FF
 col 1^{re} 8va b.
 FF
 FF
 FF
 don je saurai faire d'un tel don.
 Argant.
 (Argant, clar. et
 Arses, sortent.)
 SCÈNE 9.
 Godefroi, les chevaliers.
 Argant.
 4. B.T.
 Argant.
 FF

chœur de chevaliers.

CHOEUR. Allegro.

91

Tromp: in ut.

Corni in ut col Tromp

Flauti.

Oboi et clar:

Fagotti.

Tromb:

Timb: in ut.

Allegro.

W: col 1^{re}

Alto.

Godef:

Chœur de chevaliers.

Chœur de chevaliers.

4. B-T.

Vlli. col C-B.

C-B.

Allegro.

Livrons nous à l'ardeur d'une juste ven.

Livrons nous à l'ardeur d'une juste ven.

Livrons nous à l'ardeur d'une juste ven.

col C-B²

mf
col Flu:

ff

mf

ff

tr

FF

P

tr

P

tr

P

FF

col C.B.:

FF

P

toi . . re va lui ré . pon . . . dre

la victoi . . re va lui ré . pon . . . dre

la victoi . . re va lui ré . pon . . . dre

la victoi . . re va lui ré . pon . . . dre

l'Éter.

This page contains musical notation for a hymn. The lyrics are in French: "l'Éternel combat avec nous". The notation includes various musical symbols such as notes, rests, and dynamic markings like "mF" and "FF". The page is divided into two systems of staves. The first system has five staves, and the second system has five staves. The lyrics are written below the staves.

The lyrics are:

nel combat avec nous
 l'Éternel combat avec nous combat avec
 l'Éternel combat avec nous combat avec
 l'Éternel combat avec nous combat avec

musical score for a choral and instrumental ensemble, page 95. The score features multiple staves with musical notation, including treble and bass clefs, and various dynamics and articulations. The lyrics "nous So-li-me reçois" are written below the vocal staves.

Key musical elements and markings include:

- Dynamic markings:** *pp* (pianissimo), *cres* (crescendo), *FF* (fortissimo).
- Articulation:** *col CB.* (col legno battuto).
- Lyrics:** nous So-li-me reçois

nos ser mens So li - - - me re çois nos ser mens tes

nos ser mens So li - - - me re çois nos ser mens tes

nos ser mens So li - - - me re çois nos ser mens tes

nos ser mens So li - - - me re çois nos ser mens tes

FF

musical score for a choir and orchestra, page 97. The score includes vocal parts with lyrics and instrumental parts.

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Soprano:** sF, sF, sF, sF, sF, FF
- Alto:** sF, sF, sF, sF, sF, FF
- Tenor:** sF, sF, sF, sF, sF, FF
- Bass:** sF, sF, sF, sF, sF, FF

Lyrics:

murs nous ver.ront nous ver.ront tri . om . phans .

murs nous ver.ront nous ver.ront tri . om . phans .

murs nous ver.ront nous ver.ront tri . om . phans .

murs nous ver.ront nous ver.ront tri . om . phans .

Instrumental Parts:

- Flute:** col 1^{re}
- Violin:** FF
- Viola:** FF
- Cello:** FF
- Bass:** FF

Piu All.

The musical score is arranged in two systems. The first system consists of six staves. The top five staves are for a string ensemble, with the first four staves marked **FF** (fortissimo) and the fifth staff marked **tr** (trill). The sixth staff is a bass line. The second system consists of seven staves. The first staff is marked **P** (piano) and **Piu All.**. The second staff is marked **col. 1^e** and **//**. The third staff is marked **P**. The fourth staff is marked **FF**. The fifth staff is marked **FF**. The sixth staff is marked **FF**. The seventh staff is marked **tr**. The lyrics are:
 marchons punissons de lâches forfaits de lâches for-
 marchons punissons de lâches forfaits de lâches for-
 armons nous d'un zèle in - tré - pide marchons punissons de lâches forfaits de lâches for-
 The score includes various musical notations such as notes, rests, and dynamic markings.

rinf.
 rinf.
 rinf.
 rinf.
 armons nous d'un zèle intré. pi. de
 faits armons nous d'un zèle in. tre. pide marchons punis - sons punis.
 faits armons nous d'un zèle in. tre. pide marchons punis - sons punis.
 faits armons nous d'un zèle in. tre. pide marchons punis - sons punis.
 col C.B.
 rinf.

pu . . nis - sons de lâches for - faits dans le saint transport qui nous guide mar -
 - sons de lâches de lâches for - faits dans le saint transport qui nous guide mar -
 - sons de lâches de lâches for - faits dans le saint transport qui nous guide mar -
 pu . . nis - sons de lâches for - faits dans le saint transport qui nous guide mar -
 col B²

rinf: col 1^o
 rinf:

FF

rinf:

rinf: >

rinf:

rinf:

rinf:

rinf:

rinf:

rinf:

rinf:

rinf:

rinf:

rinf:

rinf:

chons armons nous d'un zèle in . . tré . pi . de mar . chons oui

chons armons nous d'un zèle in . . tré . pi . . . de mar . chons oui

chons armons nous d'un zèle in . . tré . pi . . . de mar . chons oui

chons armons nous d'un zèle in . . tré . pi . de mar . chons oui

col C.B.

rinf:

This musical score is for a choir and orchestra. It consists of 12 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass), each with a key signature of one sharp (F#) and a common time signature (C). The bottom four staves are for the instrumental parts (Violins I, Violins II, Violas, and Cellos/Double Basses), each with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'rinf:'. The lyrics are: 'oui dans le saint transport qui nous gui.de mar.chons d'un'.

oui dans le saint transport qui nous gui.de mar.chons d'un

oui dans le saint transport qui nous gui.de mar.chons d'un

oui dans le saint transport qui nous gui.de mar.chons d'un

oui dans le saint transport qui nous gui.de mar.chons d'un

6 V^{lli} col C B^o

zèle in-tre-pi-de oui oui al-lons du Sar-ra-

zèle in-tre-pi-de oui oui al-lons du Sar-ra-

zèle in-tre-pi-de oui oui al-lons du Sar-ra-

zèle in-tre-pi-de oui 4. v^{lli} al-lons du Sar-ra-

The musical score is written for a vocal ensemble, likely a choir or a group of soloists. It consists of ten staves. The first four staves are for the vocal parts, and the last six staves are for the piano accompaniment. The lyrics are written below the vocal staves. The music is in a major key and 4/4 time. The tempo is marked 'Allegro'. The score is for a vocal ensemble with lyrics. The lyrics are: zèle in-tre-pi-de oui oui al-lons du Sar-ra-.

This page of musical notation is for a choir and orchestra. It consists of 14 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), each with a vocal line and a piano accompaniment line. The bottom four staves are for the piano accompaniment, including a grand staff (treble and bass clef) and two additional staves. The lyrics are written below the vocal staves: "sin confondre confondre les pro." and "sin confondre confondre les pro." The piano accompaniment includes various performance markings such as "cres", "F", "FF", "sF", "col Flu.", "col 1^o", "col C.B.", and "cres". The notation includes notes, rests, and dynamic markings.

sin confondre confondre les pro.

sin confondre confondre les pro.

sin confondre confondre les pro.

sin confondre confondre les pro.

cres

FF

jets allons du Sarrasin confondre les pro-jets marchons marchons.

jets allons du Sarrasin confondre les pro-jets marchons marchons.

jets allons du Sarrasin confondre les pro-jets marchons marchons.

jets allons du Sarrasin confondre les pro-jets marchons marchons.

col C.B.°

4. vlli

FF sf sf

A musical score for 12 staves, arranged in six systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, time signatures, and notes. The score concludes with a fermata (FE) over the final note of the 11th staff.

(Fin du premier Acte.)

ACTE II.

Le théâtre représente l'autre de la Discorde. Il est formé par des rochers irrégulièrement entassés. On y voit des armures teintes de sang, des tronçons de lances, des drapeaux mutilés, et un autel dont les feux sont éteints; au fond, et sur deux lignes parallèles, on aperçoit deux cavernes fermées par des portes d'airain. Il fait nuit.

SCÈNE PREMIÈRE.

LA DISCORDE, couverte d'un voile noir, est endormie; à côté d'elle sont une massue et une torche éteinte.

Largo.

Corni in Mi b. *P*

Clarineti. *2^{do}*

Fagotti. *pp*

Violino I.^o *pp* (Long silence)

Violino 2.^o *pp*

Alto. *pp*

Bassi. *Largo. pp* *sF*

P

P *col 1.^o*

sF *sF* *sF*

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *pp* (pianissimo) and *sf* (sforzando). The score is a vocal melody with piano accompaniment.

Musical score for "L'Inferno" by Hector Berlioz. The score is in 2/4 time and includes various musical notations such as staves, notes, rests, and dynamic markings. The text "Chœur infernal dans les coulisses." is written in a box, and "Fatal re." is written below the final staff.

Chœur.

col 1^{re}

fa - tal re - pos! cru - el si - len - ce!

fa - tal re - pos! cru - el si - len - ce!

pos! cruel si - len - ce! fatal re - pos! cruel si -

sF

smorz.

rinf.

smorz.

rinf.

ppp

quel dieu ja - loux quel dieu retient no - tre ven - gean - ce!

quel dieu ja - loux quel dieu retient no - tre ven - gean - ce!

len - ce! quel dieu ja - loux retient no - tre ven - gean - ce!

sF

FF

ppp

Corn.

1^o solo

pp

W.

pp

pp

pp

pp

La Discorde. Recit.

Longue tenue.

Las, sés d'un long sommeil mes yeux se sont ouverts. des

pp

This musical score is for the piece "Le Chant du Cors" by Hector Berlioz. It is a full orchestral score with a vocal line. The instruments listed are Corni, Petite et gr^{de} Flu., ob. et Clar., Fag., Tromb., W., and a vocal line. The score is in 4/4 time and features a variety of musical notations, including dynamics (pp, ff, sF), articulation (accents, slurs), and a tempo change to "All.^o mod.^{to}". The lyrics are in French and describe a scene where a horn player is startled by the sound of death bells.

Instrumental Parts:

- Corni:** Corni.
- Petite et gr^{de} Flu.:** Petite et gr^{de} Flu.
- ob. et Clar.:** ob. et Clar.
- Fag.:** Fag.
- Tromb.:** Tromb.
- W.:** W.

Vocal Line:

cris, des chants de mort ont flatté mon oreille.

Lyrics:

La Discorde se lève précipitamment
elle prend une torche qui sillonne
à l'instant.

First system of a musical score, measures 1-4. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first three measures are marked with *sF* (sforzando). The fourth measure is marked with *FF* (fortissimo). The lyrics "Recit pour le malheur de l'univers" are written below the vocal line in the fourth measure.

sF *FF* *sF* *FF* *sF* *FF* *sF* *FF* *sF* *FF* *Recit* *FF*

pour le malheur de l'univers

Second system of a musical score, measures 5-8. The score continues with the same ensemble. The key signature remains two flats. The lyrics "la Dis-corde de aujourd'hui se" are written below the vocal line in the eighth measure.

sF *FF* *sF* *FF* *sF* *FF* *sF* *FF* *sF* *FF* *la Dis* *cor* *de aujourd'hui* *se*

Corni in Fa

AIR.

Corni in Mi b

Tromp: in Ut.

Petite Flu:

Gr^{de} Flu:

ob:

clar:

Fag:

Tromb:

Timb: in Fa.

W:

veil

le.

AIR.

sF

This page of musical notation, numbered 115, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The notation is arranged in a system of staves, with some staves containing multiple measures of music. The dynamic markings include *sF* (sforzando) and *FF* (fortissimo). The text "(La Discorde allume avec sa torche l'autel éteint.)" is written in French below the staves.

(La Discorde allume avec sa torche l'autel éteint.)

This page of musical notation, numbered 114, contains 14 staves of music. The notation is complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and trills. The key signature consists of three flats (B-flat, E-flat, and A-flat). Dynamic markings are prominently used throughout, including *ff* (fortissimo), *sF* (sforzando), and *cres* (crescendo). Trills are indicated by the abbreviation *tr*. The music is arranged in a multi-staff format, with some staves containing multiple systems of notation. The overall style is characteristic of late 19th or early 20th-century musical notation.

Corni in Fa.

Score for the first system, measures 1-6. The instruments and their parts are:

- Corni in Fa:** Rests throughout.
- Tromp:** Rests throughout.
- Gr. Flut:** Rests throughout.
- Ob: et Clar:** Rests throughout.
- Fag:** *sF* (measures 1-2), *sF* (measures 5-6).
- Timb:** Rests throughout.
- W:** *FF* (measures 1-2), *mF* (measures 3-4), *sF* (measures 5-6).
- Vocal:** *sF* (measures 1-2), *mF* (measures 3-4), *sF* (measures 5-6).

Lyrics: je hais les mortels et les dieux; je n'ai me que le

Corni.

Score for the second system, measures 7-12. The instruments and their parts are:

- Ob: et Clar:** Rests throughout.
- Fag:** *FF* (measures 7-8), *sF* (measures 9-10), *FF* (measures 11-12).
- W:** *mF* (measures 7-8), *sF* (measures 9-10), *mF* (measures 11-12).
- Vocal:** *mF* (measures 7-8), *sF* (measures 9-10), *mF* (measures 11-12).

Lyrics: bruit des ar mes; le trouble, les al lar mes, réjou is sent mes

Corni in Fa.
 Tromp:
 Ob. et Clar.
 Fag:
 W:
 yeux. le trou-ble les al-lar-mes ré-jouis-sent mes yeux
 sF
 mf
 ff

[illegible]

Corn in Mi b.

ob:et clar:

FF

Fag:

FF

W:

FF

FF

PP

PP

PP

pose du sang des rois :

mes regards font trem.

FF

PP sF sF sF sF sF sF

Corn in Fa.

Tromp:

FF

ob:et clar:

sF cres FF FF

Fag:

sF

sF

FF

W:

cres

FF

cres

FF

cres

FF

cres

FF

bler la ter re je dispo-se du sang des rois

sotto voce

le

sF sF

cres

FF

Fag:

W: PP col 1^{re} 8^{va} b.

meurtre sourit à ma voix, et mon souffle répand la guer - re, le meurtre sourit à ma voix et mon

pp

cres

cres

cres

cres

Corni in Fa.

Tromp:

Gr. Flu:

Fag:

Timb:

W: col 1^{re} 8^{va} b.

souf - fle mon souf - fle répand la guer - re

FF

FF

cres

FF

poco F

FF

cres

FF

cres

cres

FF

cres

Corn. in Fa.

Corn. in Mib.

Tromp.

Gr. Fl.

Ob. et Clar.

Fag.

Timb.

Tromb.

W.

Gr. Fl.

Clar.

Fag.

W.

je hais les mortels et les dieux; Je

n'ai... me que le bruit des ar... mes; le trouble, les al... larmes, jou'

[illegible]

This musical score is for the 'Le Chant du Départ' by Ludwig van Beethoven. It is a full orchestral score with a vocal line. The instruments included are Corni in Fa (F Horns), Corni in Mi b (E-flat Horns), Gr. Flu. (Great Flute), ob. (Oboe), clar. (Clarinet), Fag. (Bassoon), W. (Woodwinds), and a vocal line. The score is in 3/4 time and features a variety of musical notations, including dynamics (sF, FF, cres), articulation (accents, slurs), and phrasing. The lyrics are in French: 'mes re - gards mes re - gds font trembler la ter - re je hais les mor'. The score is presented on a single page with a vertical margin on the left.

CHOEUR.

Corni. **FF**

Corni. **FF**

Tromp: **FF**

P^{te} Flu: **FF**

Gr^{de} Flu: **FF**

ob: **FF**

clar: **FF**

Fag: **FF**

Tromb: **FF**

Timb:

Majeur. **FF**

col P^{te} Flu: **FF**

col oboi. **FF**

col 1^o: **FF**

W: **FF**

Alto. **FF**

La Disc: **FF**

Bassi. **FF**

Majeur. **FF**

tels et les dieux.

choeur infernal et souterrain.

L'en-fer nous se-conde; quittons, en ce

L'en-fer nous se-conde; quittons, en ce

L'en-fer nous se-con-de; quit-

col 1^{re} Flut.

col oboi.

col 1^{re} 8^{va} b.

(La discorde frappe de sa massue les portes d'airain qui se
brisent, elle déchaîne les monstres qui inondent le théâtre.)

jour, le fatal sé-jour de la nuit pro- fon-

jour, le fatal sé-jour de la nuit pro- fon-

tons, en ce jour, le fa-tal sé-jour de la nuit pro-

col P^{te} Flu.

col Oboi.

FF

col B.

FF

col 1st

de.

de.

fon

This page of musical notation, numbered 124, contains a complex arrangement of staves for a symphony. The notation is organized into systems, with each system typically containing staves for different instrumental groups. The instruments represented include woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and percussion (timpani, cymbals, triangle, etc.). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key dynamic markings include **FF** (fortissimo), **sf** (sforzando), and **rinf.** (rinfresco). The page also features a section marked "col. Fl." (collage flute) and a section marked "4. C." (fourth clarinet). The notation is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is divided into measures by vertical bar lines, and the notation is arranged in a clear, organized manner.

This page of musical notation, numbered 125, contains 18 staves. The notation is written in a 2/4 time signature. The first four staves are in treble clef, and the remaining staves are in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *FF* (fortissimo), *rinf.* (rinforzando), and *sf* (sforzando) are used throughout the piece. The notation is arranged in a system of 18 staves, with the first four staves in treble clef and the remaining staves in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *FF* (fortissimo), *rinf.* (rinforzando), and *sf* (sforzando) are used throughout the piece. The notation is arranged in a system of 18 staves, with the first four staves in treble clef and the remaining staves in bass clef.

All.^o décidé et marqué.
Corno in Re.

CHOEUR DANSE.

Chœur infernal.

ob: FF

Fag: FF

(majeur.) FF

W: FF

Alto. FF

Bassi. FF

All.^o décidé et marqué.

Une main propice a bri.sé nos fers: que la mort su.nisse au feu des en..fers!

Une main propice a bri.sé nos fers: que la mort su.nisse au feu des en..fers!

Une main propice a bri.sé nos fers: que la mort su.nisse au feu des en..fers! joignons

joignons nos fu..reurs! redou.blons de ra.ge! les pleurs seront notre ou..vra..

joignons nos fu..reurs! redou.blons de ra.ge! les pleurs seront notre ou..vra..

nos fu..reurs! redou.blons de rage! le deuil et les pleurs seront notre ou..vra..

FF

sec.

FF

FF

FF

FF

FF

ge. oui une main pro. pice a bri.

ge. oui une main pro. pice a bri.

ge. oui une main pro. pice a bri.

FF

se nos fers que la mort su. nisse au feu des en. fers une main pro. pice a bri. se nos

se nos fers que la mort su. nisse au feu des en. fers une main pro. pice a bri. se nos

se nos fers que la mort su. nisse au feu des en. fers une main pro. pice a bri. se nos

se nos fers que la mort su. nisse au feu des en. fers une main pro. pice a bri. se nos

sec.

se nos fers a bri... se nos fers que la mort que la mort su... nisse au feu
 fers que la mort su... nisse au feu des en... fers que la mort su... nisse au feu
 fers que la mort su... nisse au feu des en... fers que la mort su... nisse au feu

This block contains the first system of the musical score, measures 1 through 8. It features four staves: two for voices (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The vocal parts have lyrics in French. The piano part provides harmonic support with chords and moving lines.

Tromboni.

des en... fers au feu des en... fers
 des en... fers au feu des en... fers
 des en... fers au feu des en... fers

This block contains the second system of the musical score, measures 9 through 16. It adds a fifth staff for Trombones. The vocal parts continue with lyrics. The piano and trombone parts provide accompaniment. Dynamic markings such as *FF* (fortissimo) and *sf* (sforzando) are present throughout the system.

Corni.

Fag:

W:

tr

sF

Fag:

W:

tr

sF >

sF

sF

corni.

FF

ob.

FF

Tromb.

FF

W.

FF

l'en-fer nous se- con- de quit- tons

l'en-fer nous se- con- de quit- tons

Bassi e Fagotti.

FF

l'en-fer nous se- con- de quit- tons

en ce jour le fa- tal sé- jour

en ce jour le fa- tal sé- jour

en ce jour le fa- tal sé- jour

de la nuit pro-fon-de de la nuit pro-fon-de de la nuit pro-fon-de une

Les Fagotti comptent.

une main propice a bri-se nos fers que la mort que la mort su-nisse au feu des en-fers au feu des en-fers que la mort su-nisse au feu des en-fers au feu des en-fers

Animez.

ff

ob:

ff

ff

ff

Tromb:

ff

Timb:

Animez.

ff

col 12

ff

Animez.

ff

fers oui re.dou. blons re.doublons de ra - ge joignons nos fu - reurs le

ff

fers oui re.dou. blons re.doublons de ra - ge joignons nos fu - reurs le

ff

fers redoublons redoubl. de rage joi - gnons joi - gn. nos fu - reurs le deuil

ff

C.B.

ff

Animez.

FF

col 12.

FF

Animez.

F

F

—

FF

B.

Animez.

deuil et les pleurs seront notre ou . vra . ge oui re . dou . blons redou . blons de ra . .

deuil et les pleurs seront notre ou . vra . ge oui re . dou . blons redou . blons de ra . .

et les pleurs seront notre ou . vra . ge une main une main pro . pice a brisé a bri

Musical score for a vocal ensemble and piano. The score is written in G major (one sharp) and 4/4 time. It consists of 16 measures. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The piano part includes a right hand (RH) and a left hand (LH). The lyrics are in French.

Lyrics:
 - ge joignons nos fu - reurs - que la mort - s'u - nisse
 - ge joignons nos fu - reurs - que la mort - s'u - nisse
 - se nos fers que la mort - que la mort - s'u - nisse

Dynamic markings:
 - *rin f.* (rinf.)
 - *FF* (Fortissimo)
 - *sF* (Sforzando)
 - *FP* (Forte Piano)
 - *col. F.* (Crescendo)
 - *col. B.* (Decrescendo)

Performance instructions:
 - *col. F.* (Crescendo)
 - *col. B.* (Decrescendo)

sf

sf

sf

FP

FP

au feu des en - fers une main pro - pice a bri - sé nos fers que la mort su - nisse au feu des en fers.

au feu des en - fers une main pro - pice a bri - sé nos fers que la mort su - nisse au feu des en fers.

au feu des en - fers une main pro - pice a bri - sé nos fers que la mort su - nisse au feu des en fers.

col. B.

Maestoso.

ten:

ten:

ten:

Recit:

Paraissez devant moi, peuples des rives

Maestoso.

ten:

All°

4^e C.

F

4^e C.

F

F

All.

som . . bres !

parez-vous de fraîcheur, de grace, de beau . té :

et, pour mieux amol .

a voce. sostenuto.

Mesuré.

sF

F

sF

F

sF

sostenuto.

F

Mesuré.

F

a voce. sF

F

mesuré.

F

lir un héros indomp té, remonte, à ma voix, de l'em . pi . . re des om . bres, sur le char de la volup .

Allegretto grazioso.

137

corni in La.

Flu: mF

ob. et cl: mF

Fag: mF

Tromb: mF

p

Allegretto grazioso.

IV:

te.

(les démons transformés en Nymphes sort
de dessous terre, montés sur un char pom-
peux et brillant, et forment un tableau agréable
(la rampe se lève.)

p

Allegretto grazioso.

(3^e et 4^e Cors en ut.)

Maestoso.

clar: poco F.

ten: FF

Maestoso.

ten: FF

poco F. rinf: FF

ten: FF

es- prits, qui me rendez hom-

FF ten: Maestoso.

Fiu:

Fag:

All.

W:

F

(aux Nymphes.)

allez de Clorinde irriter les fureurs! et vous, portez vos

rinf.

Mod^{to}

pas dans la forêt prochaine; empruntez de Clorinde et les traits et la voix que Tancrède, abu-

rinf.

Mod^{to}

ten:

mesuré.

Majeur.

se par cette i.ma.ge vai ne, tra-hisse son de voir pour la première

ten:

Majeur.

Corni in La.

CHOEUR DANSE.

Flu:

clar:

Fag:

And.^{te} grazioso.

p

p

p

fois.

FP

Coryphée.

Marchons vers là.

And.^{te} grazioso.

p

si le dont l'aspect tranquille invite aux plaisirs !

pizzic:

Chœur de Nymphes.

Mar - chons vers la - si - le dont l'aspect tran - quille in - vite aux plai -

Mar - chons vers la - si - le dont l'aspect tran - quille in - vite aux plai -

Alleg.

This musical system contains six staves. The first two staves are for a choir of nymphs, with the first staff starting with a treble clef and the second with an alto clef. The next two staves are for vocal parts, with the third staff starting with a treble clef and the fourth with a bass clef. The fifth and sixth staves are for a piano accompaniment, with the fifth staff starting with a treble clef and the sixth with a bass clef. The lyrics are written below the vocal staves.

PP

PP

PP

coryphée.

sirs. En ce lieu pai - si - ble d'un guerrier sen - si - ble flat - tons les de - sirs ! flat - tons les de -

sirs.

PP

This musical system contains six staves. The first two staves are for a coryphée, with the first staff starting with a treble clef and the second with an alto clef. The next two staves are for vocal parts, with the third staff starting with a treble clef and the fourth with a bass clef. The fifth and sixth staves are for a piano accompaniment, with the fifth staff starting with a treble clef and the sixth with a bass clef. The lyrics are written below the vocal staves.

solo.
 P

Coryphée.
 sirs.

Nymphes.
 en ce lieu pa- si- ble d'un guerrier sen- si- ble fiat- tons les de-
 col. r.
 en

Chœur de démons.
 FF
 Au milieu des périls, dans les champs du carna- ge, de Clorinde et d'Ar-
 FF
 Au
 FF
 Au

pp

sF

solo

sF

solo

F

P

P

FF

FF

sF

sF

sF

sF

sF

sF

sirs flat tons les de sirs!

col re

gant secondons les desseins!

FF

pp

que dans son délire, son courage expiré; qu'il tremble et soupire devant la beauté!

que
que

pizzic:

arco. pizzic: arco. pizzic: arco. pizzic:

sous

dans son dé. li. re son courage ex. pi. re qu'il tremble et sou. pi. re de. vant la beau. té.

remet tons nos poi. gnards, nos flam beaux dans leurs mains.

arco. pizzic:

frons lui l'image de la volupté
 mage li mage de la volupté

marchons vers l'asi le dont

pizzic: arco.

l'aspect tranquille invite aux plaisirs

marchons vers là .

de Clorinde et d'Argant secondons les desseins

pp

col 1^{re}

pp

ff

ff

ff

ff

ff

si le dont l'aspect tranquille in vite aux plaisirs en ce lieu paisible d'un
 en ce lieu pai

remettons nos poignards nos flambeaux dans leurs mains

guerrier sen- si- ble flat- tons les de- sirs flat- tons les de- sirs
 si- ble d'un guerrier sen- si- ble flat- tons flat- tons les de- sirs
 de Clorinde et d'Argant secon- dons se- con- dons les des- seins
 que dans son dé-

Musical markings: *pp*, *F*, *FF*, *pizzic:*, *vll*.

l'ire son courage ex pire
 qu'il tremble et soupi . re de . vant la beauté
 de Clorinde et d'Argant se con dons les de seins se . con . dons
 de Clorinde et d'Argant se con dons les de seins se . con . dons
 de Clorinde et d'Argant se con dons les de seins remet tons nos poi gnards nos flam.

Musical markings: *cres*, *FF*, *F*, *arco*, *col v° 2°*, *tutti*, *arco*, *cres*.

musical score for voice and piano, page 152. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes arpeggiated chords and sixteenth-note patterns. Dynamics include pp (pianissimo), pizzic: (pizzicato), vlli (vibrato), and tutti. The lyrics are in French.

sous le verd feuillage of frons lui l' image of frons lui l' image de la volupté .

que dans son dé .

que

les des seins

les des seins

beaux dans leurs mains

vlli tutti vlli

pizzic:

The musical score is written for a vocal and instrumental ensemble. It consists of several staves. The top staves feature complex instrumental parts with many sixteenth and thirty-second notes. The lower staves contain vocal lines with French lyrics. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be common time (C).

The lyrics are as follows:

lire son cou-ra-gé ex-pi-re qu'il tremble et sou-pi-re de-vant la beau-té
 de Clorinde et d'Argant se-con-dons les des-seins se-con-
 de Clorinde et d'Argant se-con-dons les des-seins se-con-
 de Clorinde et d'Argant se-con-dons les des-seins re-met-tons nos poi-

The score includes various musical markings:

- rinf.** (ritardando) markings above the first two instrumental staves.
- FF** (fortissimo) markings at the end of the first two instrumental staves.
- arco.** (arco) and **cres** (crescendo) markings on the third and fourth staves.
- col v^o 2^o** (colla parte 2^o) marking on the fifth staff.
- FF** (fortissimo) markings on the vocal staves.
- tutti.** (tutti) marking on the final staff.
- arco.** (arco) and **cres** (crescendo) markings on the final staff.

sous le verd feuillage offrons lui li...ma.ge of. frons lui li...mage de
 dons les des .seins de Clo.rinde et d'Argant secon dons
 dons les des .seins de Clo.rinde et d'Argant secon dons
 gnards nos flam.b^x dans leurs mains vlli secon.

FF
 PP
 FF
 PP
 col v²
 PP
 FF
 PP
 FF
 vlli

Allegretto

pp

p

pp

sf

mar.chons mar.chons vers la . si . le dont l'as.pect tran.quille in . vite in . vite aux plai .

la volup.té .

les des.seins .

les des.seins .

.. dons les des.seins .

tutti.

pp

sf

P

solo.
 pp

sirs

marchons marchons vers là si le dont l'aspect tranquille in vite in vite aux plai

marchons vers là si le dont l'as pect tran quille in vite aux plai

FF

remettons nos poignards nos flambeaux dans leurs

pp sf pp

col. clar. 8^{va} alta

pizzic:

pizzic:

pizzic:

sirs en ce lieu pai-si-ble d'un guerrier sen-si-ble d'un guerriersen-si-ble flat-tons les de-

remettons nos poignards nos flambeaux d^s leurs mains remettons nos poignards nos flambeaux d^s leurs

remet

- mains remet

pizzic:

col clar: 8^{va} alta.

solo. pp

solo. pp

solo. pp

arco. pp

arco. pp

arco. pp

sirs flat-tons les de-sirs flat-tons les de-sirs flat-tons les de-sirs

mains nos flambeaux dans leurs mains nos flambeaux d^s leurs mains nos flambeaux d^s leurs mains

arco. pp

col. clar. 8^a alta.

pp > pp >

First system of musical notation, measures 1-8. The score includes a woodwind part (clarinet 8th alto) and a string part. The woodwind part has a melodic line with slurs and accents. The strings provide harmonic support with sustained notes and moving lines. Dynamics include piano (pp) with accents.

ppp

ppp ppp ppp ppp ppp ppp ppp

Second system of musical notation, measures 9-16. The score continues the musical themes from the first system. The woodwind and string parts are more active, with many sixteenth-note passages. The dynamics are consistently very piano (ppp).

SCENE II.

Le théâtre change et représente une forêt sauvage.

TANCREDE, ROGER.

Clarinetto. Solo. And^{mo} sans lenteur.

Fagotto. Solo.

Largo. And^{mo} sans lenteur.

Violini. pp

Alto. pp

Basso. And^{mo} sans lenteur.

Violli.

Largo. pp

Andante. FF

FF

FF

Récitatif. Roger.

Andante.

Nos guerriers de ce bois occupent les détours: si l'A-ra-be veut nous sur-

Tancrede

Au pos-te de l'hon-neur je suis prêt à me

-prendre, songe que Go-de-froi compte sur nos se-cours.

ren - dre : mais tu n'igno-res pas que l'objet de mes feux pour la pre-mière

fois i-ci frappa mes yeux. a-mi, par-don-ne à ma fai-bles-se! lais-se-moi

seul un mo-ment en ces lieux. puisque rien ne com-bat une in-digne ten-dres - - se, je te

And^c. marcato. Ten. F Ten. F Ten. F

quit te à re gret; maistre mble d'oubli er que Tan crède est chrétien et qu'il

Mesuré. And^c. marcato. Ten. F

FF All^o. Mod^{to} (il sort)

est cheva lier. All^o. Mod^{to}

SCENE III.
TANCRÈDE Seul.
Il dépose son bouclier.

Flauto Solo. Fagotto Solo. And^{no} sans lenteur.

Ten. Ritard. pp And^{no} sans lenteur.

Rf. pp Ritard. Tutti. PP And^{no} sans lenteur.

Lento.

pp *ppini*

pp *ppini* *Lento.*

pp *ppini*

Col Alto 1^o

Lento.

Tout i-ci me rap-pelle u-ne trop chère i-ma-ge! ces lieux, par le

Lento.

pp *ppini*

Poco F.

Poco F.

Poco F.

calme habi-tés, ce bois, so-li-taire et souva-ge, tout par-le de Clo-rinde à mes yeux attris.

ppini

ROMANCE.

Flauto.

And^{no}. Sans lenteur.

Fagotto.

And^{no}. Sans lenteur.Alto And^{no}. Sans lenteur.

- tés.

Dans la souffrance faut-il toujours,

And^{no}. Sans lenteur.

pp

p

Col 1^o.

sans es- - pé- - ran - ce, traî-ner mes jours! lorsque j'a-do-re au-tant d'at-trait,

Viol^{li}.

Col B

C.B.

p

une Flute.

Majeur.

une Clarinette.

Allegretto *f*

Deux 1^{rs} Violon.

Allegretto.

Deux 2^{ds} Violon.

Majeur. *f*

un Alto.

Allegretto. *f*

Chœur de Nymphes.

Allegretto. *f*

Orchestre sur le théâtre.

Majeur.

Deux Violoncelli.

Allegretto.

Flauti. *pp*

Fagotti.

pp

pp

pp

pp

pp

pp

Clorinde i - gno - re mes feux se - crets, Clorinde i - gno - re mes feux se - crets.

pp

Dans la Coulisse.

a l'Orchestre

Flauto.

Clari.

Morendo.

2. Viol^o. 1^o.2. Viol^o. 2^o.

Morendo.

Alto.

Clo - rin - de, cal - mez vos re - grets, cal - mez vos re - grets.

V^{lli}

Clo - rin - de, cal - mez vos re - grets, cal - mez vos re - grets.

F

Mineur.

1^o. Tempo.

p

Cres.

pp

Mineur.

p

Cres.

pp

1^o. Tempo.

p

Cres.

pp

Mineur.

p

Cres.

pp

La fausse Clorinde.

1^o. Tempo.

p

Cres.

pp

Tan - crède i - gno - re mes feux se - crets, Tan - crède i - gno - re mes feux se -

Tan crède. Récitatif.

Mineur.

p

Cres.

pp

Qu'ai-je enten du ?

1^o. Tempo.

Dans la coulisse.

Dans la coulisse.

Au théâtre

Dans la coulisse.

All.^o
 F
 FP
 FF
 FP
 F
 All.^o
 FP
 FF
 FP
 F
 All.^o
 FP
 FF
 FP

-crets.
 Récit. All.
 Quelle voix! tout mon cœur se trouble à ses accents... Hé-las! un fol a-

Flauto.
 Lento.
 Clari.
 Lento.
 Fagotti.
 And.^{no}
 sf. fp
 sf. fp
 sf. fp
 Col Alto 1.^o
 //
 -mour vient abuser mes sens. Lento. And.^{no}
 Mon cœur, re-bel - - le
 pp

Orchestre ordinaire.
 Orchestre sur le Théâtre.
 Orchestre ordinaire.

The musical score is written for a full orchestra and voices. It includes staves for the Countess's voice, the Duke's voice, piano accompaniment, and a Violoncello part. The lyrics are in French and are placed below the vocal staves.

Lyrics:

a son de-voir, nourrit loin d'elle un vaines - poir; je souffre et n'o-se croire au bon-heur:

Flauto.

Clari.

Orchestre sur le Théâtre.

La fausse Clorinde.

Leciel s'op - po - se à mon ar - deur.

Tancrede. Récit.

non, ce n'est

All.º.

pp

ff

Col. 1.º.

Orchestre ordinaire.

169

point un vain pres ti - - ge. elle est sen si - - ble 6 ciel! par quel pro-

di - ge! vo - lons à ses genoux... in - sen - sé! que fais-tu?

Musical score for a vocal solo, likely for the character Tancrède. The score is in French and includes the lyrics: "Moi! Tancrède! un guerrier démentir sa ver-tu!". The music is written on a grand staff (treble and bass clefs) and includes dynamics such as *sf.* (sforzando) and *Col 1º* (Cello 1st). The score is divided into measures by vertical bar lines.

Corni in Ut.

FF

Fag. Col B.

Agitato Mod^{to}.FF Agitato Mod^{to}.

sf. sf.

Col 12.

FF

sf. sf.

Col B.

FF

sf. sf.

sf. sf.

Agitato Mod^{to}.

sf.

sf.

FF

Col B.

FF

FF

p

Rf.

p

Rf.

p

sf. sf.

p

sf. sf.

p

sf. sf.

p

sf. sf.

Quel trouble af - freux de moi s'em - pa - re, de

p

Rf.

p

Rf.

p

Rf.

p

Rf.

p

Rf. sf.

moi

Fag.

p Basso.

Rf.

s'em - pa - re! ma rai son chan - celle et s'é - ga - re, ma rai - son chan -

[illegible]

vous me dé-chi-rez tour à tour vous me dé-chi-rez, me dé-chi-

pp

pp

Corni.

F

Col 1º

Cres.

Col B.

FF

p

Cres.

-rez tour-à-tour. quel pou-voir quel pou-voir en

- chaî - ne mes pas? où por - ter, où por - ter mon dé - sor - dre ex - trême,

ciel! où por - ter mon dé - sor - dre ex - trême.

tourmens nouveaux...

affreux com - bats! je ne me con - nais plus moi

Dynamics: *pp*, *avec abandon*, *sf*, *p*, *ff*, *Rf*, *Col 1^o*.

sf. p sf. sf.

sf.

sf.

sf.

Parlé.

pp

mê - - me, je ne me connais plus moi mê - - - me. où por-

sf.

Fag.

pp

pp

pp

pp

pp

pp

ter mon dé-sordre, mon dé-sor - dre ex-trê - me quel pou - voir... quel pou -

pp

Corn.

Cres. Poco F. F Serré. p

Cres. Poco F. F FF Col 1^{re} 8^a

Cres. Poco F. F FF

Cres. Poco F. F Col 1^{re} FF Serré. p

Cres. Poco F. F Serré. p

- voir en - chaî - ne mes pas quel pou - voir en - chaî - ne mes pas! cruel a -

Viol^{li} Col B.

Cres. Poco F. FF Serré. p

sf. p Cres. Cres.

sf. p Cres. Cres.

- mour... fa - tal de - voir, cruel a - mour, fa - tal de - voir, vous me dé - - chi -

sf. p Cres. Cres.

sf. p Cres. Cres.

Musical score for the first system, measures 1-6. The score includes a vocal line with lyrics and piano accompaniment. Dynamics include *F*, *FF*, and *Cres.*. A marking *Col. 12. 8.^a* appears above the piano part in measure 4.

- rez tour - à - tour, me dé - chi - rez tour - à - tour, vous me dé - - chi - rez tour - à -

Musical score for the second system, measures 7-12. The score continues the vocal and piano parts. Dynamics include *FF*, *fp*, *sf.*, and *Col. B.*.

- tour, me dé - chi - rez tour - à - tour, me dé - chi - rez tour - à - tour, me dé - chi - rez tour - à -

Corni et Trompettes in Ut.

Oboi. **FF**

Fag. **FF**

Maj.

Oboi e Clar. **FF**

Timbalo. **FF**

Maj.

Maj.

Maj.

Maj.

-tour, me déchi - rez tour-a - tour. Maj.

mais,

FF

Col B. //

FF

mais j'entends l'hon-neur qui m'ap-pel-le... oui, oui, j'entends l'hon-

[illegible]

mour! fuis loin de moi! fuis loin de moi!

Corni in La. **FF**

Timbalo in Ut-La

FF Col 1°.

fuis loin de moi!

Il va pour sortir; mais il aperçoit la montagne remplie de Nymphes formant des danses voluptueuses. D'autres Nymphes l'entourent.

FF

Trompettes.

Corni in La.

All^{to}. Grazioso. *p*

Flauti.

Clarineti. *p*All^{to}. Grazioso. *p*

SCENE IV.

TANCREDE. Nymphes

All^{to}. Grazioso. *p*

Petit Chœur.

Nymphes.

Beauchevalier, à l'es-pé-ran-ce tu peux en-fin ou-vrir ton

Beauchevalier, à l'es-pé-ran-ce tu peux en-fin ou-vrir ton

Flauti.

pp

pp

pp

pp

pp

pp

cœur. l'a - mour te pro - met, te pro - met le bon - heur.

cœur. l'a - mour te pro - met, te pro - met le bon - heur.

Tancrède Récitatif.

Que dites-vous? est-ce un charme trom-

Col B.

pp

Solo.

pp

pp

pp

pp

pp

l'a - - mour te pro - - met, te pro - met le bon -

l'a - - mour te pro - - met, te pro - met le bon -

-peur? un charme trom - peur...?

p

Solo.

- heur. près de toi, près de toi Clo - rin - de s'a - van - ce. La fausse Clorinde parait sur la montagne dans le char de la volupté.

- heur. près de toi, près de toi Clo - rin - de s'a - van - ce.

ja mais... Clo - rin - de Ô pé - ni - bles com -

Musical score for page 184, featuring multiple staves with musical notation, lyrics, and performance markings.

The score includes the following parts and markings:

- Top Staff:** Musical notation with dynamic markings *sf.* (sforzando) and *Cres.* (Crescendo).
- Second Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Third Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Fourth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Fifth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Sixth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Seventh Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Eighth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Ninth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Tenth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Eleventh Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twelfth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirteenth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Fourteenth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Fifteenth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Sixteenth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Seventeenth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Eighteenth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Nineteenth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twentieth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twenty-first Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twenty-second Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twenty-third Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twenty-fourth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twenty-fifth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twenty-sixth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twenty-seventh Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twenty-eighth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Twenty-ninth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirtieth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirty-first Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirty-second Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirty-third Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirty-fourth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirty-fifth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirty-sixth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirty-seventh Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirty-eighth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Thirty-ninth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Fortieth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Forty-first Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Forty-second Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Forty-third Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Forty-fourth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Forty-fifth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Forty-sixth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Forty-seventh Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Forty-eighth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Forty-ninth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.
- Fiftieth Staff:** Musical notation with dynamic markings *sf.* and *Cres.*.

The lyrics are:

près de toi Clo - rinde, Clo - rinde s'a - vance.

près de toi Clo - rinde s'a - vance.

- bats! amour... devoir... honneur... vous déchi - rez, vous déchi - rez mon

The score includes the following markings:

- Col 2^o Violino.**
- Col B.**
- FP** (Forzando)
- Cres** (Crescendo)

sf. **F**

All^o.

Timbalo Ut, La.

sf. **All^o.** **pp**

sf. **All^o.** **fp** **fp** **fp**

sf. **All^o.** **fp** **fp** **fp**

La fausse Clorinde. **à Volonté.** **All^o.** **fp** **fp** **fp**

Cher Tan-crè - - - de! **Tutti.** **ff**

Nymphes. **viens,** **viens, cruel!** **quit'arrê-te**

Tutti. **ff** **viens,** **viens cruel!** **quit'arrê-te**

All^o. **Egaré.** **fai - - - ble cœur.** **sa voix** **sa voix** **reten.**

All^o. **F** **fp** **fp** **fp** **fp**

Oboi.
p Cres.

Clar.
Cres.

Cres.

Animé peu à peu.

FF

Animé peu à peu.

Cres.

Animé peu à peu.

Cres.

Animé peu à peu.

Cres.

rê te cruel? elle attend son vainqueur.

rê te cruel? elle attend son vainqueur.

plus, j'en écoute plus que ma flamme.

Il sort précipitamment. Aussitôt qu'il est disparu les Nymphes de la danse jettent leurs guirlandes de fleurs et s'emparent de serpents.

Animé peu à peu.

fp fp fp fp

Cres.

SCENE V.
NIMPES
du chant et de la danse.

Accordez l' Ut en Ré.

Dynamics: F, FF, sf, tr, Rf.

Les Nymphes du chant avec une joie infernale.

Il est cou - - pa - - ble. Il vient de trahir son de - voir,

Il est cou - - pa - - ble. Il vient de trahir son de - voir.

Aux ar -

Choeur de Chevaliers Chrétiens dans les coulisses à droite.

On entend un cliqueti d'armes

Aux

Aux

Musical score for a dramatic scene, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings like *ff* and *sf*, and lyrics in French.

The score is written for a large ensemble, including vocal parts and instruments. The lyrics are in French and are repeated across several staves.

The lyrics are:

de l'en-fer il a rem-pli l'es-poir, il a rem-pli l'es-
 de l'en-fer il a rem-pli l'es-poir, il a rem-pli l'es-
 -mes! aux ar - - mes! aux ar-mes! aux ar-mes!
 -mes! aux ar - - mes! aux ar-mes! aux ar-mes!
 ar - - mes! aux ar-mes! aux ar-mes!

The score includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando).

Cornet.

191

Trompettes in Ré.

Solo.

Flauto.

Col Oboi.

poir.

poir.

Aux ar - mes! aux ar - mes! repous sons de l'A-ra-be per-

Aux ar - mes! aux ar - mes! repous sons de l'A-ra-be per-

Aux ar - mes! aux ar - mes! repous sons de l'A-ra-be per-

Petite et Grande F

Obre Clar.

Timbalo in Ré.

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

tr

tr

tr

tr

tr

tr

tr

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FF

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FF

FF

FF

[illegible]

du chemin de l'honneur. l'Arabe est triomphant et marche vers Solime.

sf. > sf. >
 tr. tr.
 FF sf. > Col 19 sf. >
 FF rf. sf.
 Le fier Tan - crède est cou - pa - ble. il vient de tra - hir son de -
 Aux ar - mes! aux
 Aux ar - mes! aux
 FF

Musical score for a vocal and instrumental ensemble. The score consists of multiple staves, including vocal lines and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as triplets, trills, and dynamic markings like *sf.* (sforzando) and *f* (forte). The lyrics are in French and appear at the bottom of the page.

Col V^o 1^o

voir, et de l'enfer il a rempli l'espoir de l'enfer, oui, de l'en-

armes! aux armes repoussons de l'Ara-be perfi-de la

armes! aux armes repoussons de l'Ara-be perfi-de la

Musical score for a dramatic scene, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *sf.*, *ff.*, and *Rf.*, and lyrics in French. The music is written in a key with one sharp (F#) and a common time signature.

The score is organized into systems. The first system includes staves for vocal parts and piano accompaniment. The second system continues the vocal and instrumental parts, with dynamic markings *sf.* and *ff.*. The third system features the vocal parts with lyrics: "fer il a rempli l'es - poir." and "le camp des en-ne - mis". The fourth system continues the vocal parts with lyrics: "hai - ne et la ra - ge ho - mi - ci - de! aux ar - mes". The fifth system concludes the vocal parts with lyrics: "hai - ne et la ra - ge ho - mi - ci - de! aux ar - mes".

The score includes various musical notations, including notes, rests, and dynamic markings. The lyrics are written in French and are placed below the vocal staves.

The score is written in a key with one sharp (F#) and a common time signature. The music is written in a dramatic style, with strong contrasts between dynamics.

The score is organized into systems, with each system containing multiple staves. The first system includes staves for vocal parts and piano accompaniment. The second system continues the vocal and instrumental parts, with dynamic markings *sf.* and *ff.*. The third system features the vocal parts with lyrics: "fer il a rempli l'es - poir." and "le camp des en-ne - mis". The fourth system continues the vocal parts with lyrics: "hai - ne et la ra - ge ho - mi - ci - de! aux ar - mes". The fifth system concludes the vocal parts with lyrics: "hai - ne et la ra - ge ho - mi - ci - de! aux ar - mes".

The score includes various musical notations, including notes, rests, and dynamic markings. The lyrics are written in French and are placed below the vocal staves.

The score is written in a key with one sharp (F#) and a common time signature. The music is written in a dramatic style, with strong contrasts between dynamics.

The score is organized into systems, with each system containing multiple staves. The first system includes staves for vocal parts and piano accompaniment. The second system continues the vocal and instrumental parts, with dynamic markings *sf.* and *ff.*. The third system features the vocal parts with lyrics: "fer il a rempli l'es - poir." and "le camp des en-ne - mis". The fourth system continues the vocal parts with lyrics: "hai - ne et la ra - ge ho - mi - ci - de! aux ar - mes". The fifth system concludes the vocal parts with lyrics: "hai - ne et la ra - ge ho - mi - ci - de! aux ar - mes".

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings such as 'sf.' (sforzando) and 'tr.' (trill). The notation is in a standard musical format, with a key signature of one sharp (F#) and a time signature of 3/4. The page is numbered '1' in the top left corner. The musical notation is dense, with many notes and rests, and the dynamic markings are placed throughout the score. The page is a scan of a physical document, and the notation is clear and legible.

né du chemin de l'honneur l'Arabe est triomphant il marche vers So - li -

aux armes aux ar -

aux armes aux ar -

aux ar - mes aux armes repous.

Musical score for a symphony, page 200. The score includes staves for strings, woodwinds (oboe, clarinet), and vocal soloists. The music is in 2/4 time with a key signature of one sharp (F#). The vocal parts have French lyrics. Dynamic markings include *FF* (fortissimo) and *sf* (sforzando).

The vocal parts (Soprano, Alto, Tenor, Bass) sing the following lyrics:

me l'A - rabe est tri - om - phant il mar - che vers So -
 mes repous sons repous sons de l'A - ra - be per fi - de la haine et la rage homi -
 mes repous sons repous sons de l'A - ra - be per fi - de la haine et la rage homi -
 sons de l'A - ra - be per fi - de la haine et la rage homi ci - de la haine et la rage homi -

The instrumental parts include strings (Violins I & II, Violas, Cellos, Double Basses), Oboe, and Clarinet. The strings play a rhythmic pattern of eighth notes, while the woodwinds have melodic lines.

Col. Ob.

Voyant revenir
Tancrede en desordre.

li - me On vient à nous fuy - ons.

ci - de aux ar - mes aux ar - mes.

ci - de aux ar - mes aux ar - mes.

ci - de aux ar - mes aux ar - mes.

SCENE VI.
TANCREDE seul.

FF

Piano Accompaniment:

- Measures 1-4: *ff* > *sf.* >
- Measure 5: *f*
- Measures 6-8: *ff* *sf.* *sf.*
- Measure 9: *ff*
- Measures 10-12: *sf.* *sf.* *sf.*
- Measure 13: *sf.*

Vocal Line (Tancredi):

Tancredi. Mesuré. Récitatif.

O crime! ô désespoir! malheureux que je

suis! en chantement fu nes te! sé duit par un fa tal et ma gi que pou

voir le deshon neur est tout ce qui me res te. ô dieu!

FF

si Go-de-froi s'of frait à mes re-gards...

FF

SCENE VII.
TANCRÈDE, ROGER.
 Roger entrant précipitamment.
 In sen se! qu'as-tu

fait? ta cri-mi-nelle ab-sence a semé dans nos rangs l'effroi de toutes parts. Les A-rabes, sans résis-

-tan-ce, de la fiè-re So-lime ont gagné les rem-parts. pour-ras-tu de ton chef sou-te-

mir la pré-sen-ce? trem-ble! il me suit. O cieux! é-cra-séz

Corni in Ut.

FF Allegro.

Trompettes in Ré.

FF Oboi.**FF**

Clar. col Ob.

Fag.

FF**FF**

Tromboni.

FF

Timbales in Ré.

All.^o**FF****FF** Violini.Col 1^o

Altos.

moi !

SCENE VIII.

Les Mêmes, GODEFROI, Chevaliers chretiens.

Allegro.

Musical score for a scene featuring Godefroi and Roger. The score includes vocal lines and piano accompaniment across multiple staves. The lyrics are in French and deal with themes of faith and betrayal.

Godefroi.
 In-fi-dèle à ton Dieu, déserteur de ta foi, à ton forfait aurais-je dû m'attendre? Tan-

Roger.
 - cre - de a donc tra - hi mes or-dres ab-so-lus! Peut - être a-t-il en-cor le

The score is written for a full orchestra and two vocal soloists. The piano part features a complex rhythmic pattern in the lower register, while the vocal lines are more melodic. The lyrics are in French and appear to be from a dramatic work.

A voce.

All^o.

A voce.

Poco *f*

All^o.

A voce.

Poco *f*

Poco *f*

f

droit de se dé.fendre Un cheva.lier....

Godefroi.

Il ne l'est plus. Il vient d'en a.vilir le noble caracte.re

A voce.

All^o.

Poco *f*

f

Pizzi.

Pizzi.

Pizzi.

Silence.

O ciel!

Silence.

qu'on le dé.sar.me!

Sotto voce.

Qui d'en.tre nous o.serait de.sar.mer un hé.

Chœur :

4 Basses.

Sotto voce.

Qui d'en.tre nous o.serait dé.sar.mer un hé.

Silence.

Pizzi.

Arco. Poco *f* Cres.

Arco. Poco *f* Cres.

Arco. Poco *f* Cres.

Godefroi. Récitatif.

O-be-is-sez!

Mesuré.

Serré.

ros... notre frè-re... a cet or-dre sé-vè-re nous nous re-fusions

ros... notre frè-re... a cet or-dre sé-vè-re nous nous re-fusions

Poco *f* Cres.

FF FP

FF FP

FF FP

Tancrède. Récit.

Quel in-digne es-poir vous a-ni-me? a-mis, rete-nez vos trans-ports!

sec.

tous.

sec.

tous.

FF FP FP F

And^{te} con moto.

à Godefroi.

je ne vous par-le point, seigneur, de mes re-mords. Vo-tre cour-roux est lé-gi-

And^{te} con moto.

ti-me. vous de-vez me pu-nir... je con-nais mon forfait; je vous rends mon é-pée, et j'at-

sf. sf. fp sf. sf. fp

Godefroi prenant l'épée la remet à son écuyer.

tends mon ar-rêt. De quel suc-cès tu te privés toi-mê-me! Ar-gant, contre un de

p pp p p

musical score for the first system, featuring vocal and piano parts. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass staves. The lyrics are: nous, prétend se mesu - rer... mal-heu - reux! pour pu - nir son ar - ro - gance ex -

musical score for the second system, featuring vocal and piano parts. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass staves. The lyrics are: - trè - me, Sais - tu que de mon choix je daignais t'hono - rer maintenant, quel

musical score for the third system, featuring vocal and piano parts. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass staves. The lyrics are: choix puis - je fai - re? on o - se mécon - naître et mon rang et mes droits.

pp

pp \sharp \sharp

C. B.

Un seul de mes guerriers, frémis sant à ma voix par ses res

p

p

p

- pects a su me satis fai-re. un seul, digne en cor de moi, l'est aussi de lui même, et ce guer

Cres. *F* *FF* *FF*

Cres. *F* *FF* *FF*

Cres. *F* *FF* *FF*

Tancrede.

Sei-gneur!

rier, c'est toi. reprends ce fer! dans le sang de l'impie que de main ta faute s'ex

Cres. *F* *FF* *FF*

Trompettes in Ré.

All.^o Mod.^{to}

Corni in Ré.

Oboi e Clar.

Fag.

Timbalo in Ré.

Tancrède.

Suis-je digne d'un tel hon - neur?

Roger.

O cle - men - ce! ô gran -

All.^o Mod.^{to}

O cle - men - ce! ô gran -

Chœur de chrétiens.

O cle - men - ce! ô gran -

vlli

Col. B.

All.^o Mod.^{to}

FF

FINALE.

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Trompettes in Ré.

Corni in Ré.

Ob. e Clar.

Fag.

Timbalo in Ré.

Sf.

Sf.

Sf.

Sf.

Sf.

Sf.

Sf. Sf.

Sf.

Sf.

Sf. Sf.

Sf.

Sf.

Sf.

deur!

Godefroi.

Com bats un fa-rouche adver saire ;

à tes

deur!

deur!

Vlli C. B.

Sf.

Sf.

Sf.

pieds qu'il tombe expi-rant !

de la chû - te du té mé - rai - re que ton par-

Sf.

sf.

ef

Sf.

Sf.

Musical score for a dramatic scene, featuring vocal and instrumental parts. The score is written for a large ensemble, including strings, woodwinds, and voices. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings.

The lyrics are in French and are distributed across several vocal parts. The main text includes:

don soit le ga-rant! que ton par-don soit le ga-rant! Combats
 Com-bats un fa-rouche adver-sai-re à tes
 Chœur.
 Com-bats un fa-rouche adver-sai-re à tes
 Soli.
 A l'es-poir al'es-

The score includes various musical markings and dynamics:

- Poco *f***: Marked in the upper instrumental parts.
- Sf.**: *Sforzando*, marked in several vocal and instrumental parts.
- Tancrede.**: A vocal line.
- Roger.**: A vocal line.
- Chœur.**: A vocal line.
- Soli.**: A vocal line.

The score is a complex arrangement of musical parts, with each part contributing to the overall dramatic effect of the scene.

poir mon cœur s'aban donne mon cœur s'aban don ne

un rival témé raire combats

un rival témé raire combats

pieds qu'il tombe expi rant de la chute du té mé rai re que ton pardon soit le ga

pieds qu'il tombe expi rant de la chute du te me rai re que ton par don soit le ga

C. B.

Sf. Sf.

Musical score for a vocal and piano piece, page 217. The score features multiple staves with musical notation, including treble and bass clefs, key signatures of one sharp (F#), and various dynamics like FP (Forte Piano) and FF (Fortissimo). The lyrics are in French, with the vocal line reading: "rant que ton par don soit le ga-rant. fré - mis, auda.cieux ri-val! fré." and "rant que ton par don soit le ga-rant." The piano accompaniment includes chords and melodic lines, with some staves marked with double bar lines (//).

Dynamics: FP, FF, C.V. 2.º

Lyrics:

rant que ton par don soit le ga-rant.

fré - mis, auda.cieux ri-val! fré.

rant que ton par don soit le ga-rant.

mis, Gode froi me par don - ne ... de ta mort voi là le si - gnal! de ta mort voila le si

Com - bats

Sotto voce.

Com - bats *p* qu'il

Com - bats *p*

Com - bats *p* qu'il

fp *ff*

pp

pp

pp

pp

pp

In 8^a bassa.

pp

pp

gnal

le trépas

se - ra ton sa - laire

A l'es - poir

à l'es poir

mon

cœur

s'aban - don - - ne mon

com - bats

un rival té mé raire

- cède à ton bras redou - ta - ble

si - gnale ton nouveau des - tin

qu'il

cède à ton bras redou -

- cède à ton bras redou - ta - ble

si - gnale ton nouveau des - tin

qu'il

cède à ton bras redou -

vll^o 1^o

2^o Pizzi.

frémis fré mis fré mis audacieux ri val fré mis Godefroi me par
 cœur s'aban donne com bats un farouche adver sai re à tes
 com bats
 ta ble si gna le si gna le si gna le ton nouveau des tin si gna le si
 ta ble si gna le si gna le ton nouveau des tin si gna le si
 ta ble si gna le si gna le ton nouveau des tin si

pp Cres. Poco F
 pp Cres. Poco F
 pp Cres. Poco F
 Cres.
 Cres.
 Col B.
 pp Arco.
 pp Cres. Poco F

- don ne
 pieds qu'il tombe ex pi rant
 lorsque ton chef arme ta main le ciel te sera favo ra ble
 - gna - le ton nouveau des tin F com bats un farouche adver.
 - gna - le ton nouveau des tin F com bats un farouche adver.
 - gna - le ton nouveau des tin F com bats un farouche adver.
 Soli.
 F FF

- poir à les poir mon cœur s'aban - ne mon cœur s'aban -
 com - bats un rival té - mé - rai - re combats
 com - bats un rival té - mé - rai - re combats
 - sai - re de la chute du té - mé - rai - re que ton pardon soit le ga - rant fré -
 - sai - re de la chute du té - mé - rai - re que ton pardon soit le ga - rant fré -
 - sai - re de la chute du té - mé - rai - re que ton pardon soit le ga - rant fré -

sf. sf. sf. sf.

Serrez peu à peu.

Col. 19

don - ne fré - mis au - da - ci - eux ri - val fré - mis fré - mis au - da - ci - eux ri -

frémis fré - mis

Serrez peu à peu.

mis fré - mis fré - mis au - da - ci - eux ri - val fré - mis fré - mis au - da - ci - eux ri -

mis fré - mis fré - mis au - da - ci - eux ri - val fré - mis fré - mis au - da - ci - eux ri -

C. B.

FF Serrez peu à peu.

Serrez.
 Serrez.
 Serrez.
 Serrez.
 val frémis frémis
 val frémis frémis
 val frémis de ta mort voi là le si - gnal de ta mort voilà le si gnal qu'il
 val frémis de ta mort voi là le si - gnal de ta mort voilà le si gnal qu'il cède a ton
 Col B.
 Serrez.
 FF

cœur mon cœur s'a-ban-don-ne frémis fré-mis audacieux ri-

bras re-dou-ta-ble si-gna-le ton des-tin frémis fré-mis audacieux ri-

bras re-dou-ta-ble si-gna-le ton des-tin

tom-be à tes pieds à tes pieds ex-pi-rant frémis fré-mis audacieux ri-

tom-be à tes pieds à tes pieds ex-pi-rant

bras à ton bras redou-ta-ble si-gna-le si-gna-le ton des-tin frémis fré-mis audacieux ri-

Musical score for a vocal and instrumental ensemble. The score is written for multiple staves, including vocal parts and instrumental parts. The lyrics are in French and are repeated across several staves.

Lyrics:
 - val fré mis fré mis au da cieux ri val de ta mort de ta mort voi
 - val fré mis fré mis au da cieux ri val de ta mort de ta mort voi
 - val fré mis fré mis au da cieux ri val de ta mort de ta mort voi
 - val fré mis fré mis au da cieux ri val de ta mort de ta mort voi
 - val fré mis fré mis au da cieux ri val de ta mort de ta mort voi

Dynamic Markings:
 sf (sforzando), fp (fortissimo), ff (fortissimo)

Section Label:
 2 Basses

[illegible]

First system of musical notation. It includes a vocal line at the top and piano accompaniment below. The piano part has four staves: the first two are treble clef and the last two are bass clef. The key signature has one sharp (F#). The vocal line is in treble clef. The piano accompaniment includes a section labeled "In 8^a bassa." with double bar lines indicating a change in tempo or meter.

Second system of musical notation. It includes orchestral parts and piano accompaniment. The orchestral parts are: Trompettes (Trumpets), Corni (Horns), Ob.e Clar. (Oboe and Clarinet), Fag. (Bassoon), and Timbalo (Timpani). The piano accompaniment continues with four staves (two treble, two bass). The key signature remains one sharp (F#). The section concludes with the text "Fin du second acte..".

Fin du second acte..

ACTE III.^{me}

Le Théâtre représente une place publique
de Solime, tout y est disposé pour une fête.
A gauche s'élève un trône brillant.

SCENE I.^{re}

CLORINDE, ARSÈS.

All.^o Fieramente.

Corni in mi b

Flauto.

Clarineti.

Fagotti.

Violino I.^o

Violino 2.^o

Alto.

Clorinde.

Arsès.

Violoncelli.

C. B.

Timpani.
in la

All.^o Fieramente.

The musical score is written for a full orchestra and two vocal soloists. The tempo is marked 'All.^o Fieramente.' (Allegro Fieramente). The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The instruments listed on the left are: Corni in mi b, Flauto, Clarineti, Fagotti, Violino I.^o, Violino 2.^o, Alto, Clorinde, Arsès, Violoncelli, C. B. (Cymbals), and Timpani in la. The vocal parts for Clorinde and Arsès are written in the lower staves. The instrumental parts include woodwinds, strings, and percussion. Dynamic markings such as *ff* (fortissimo), *poco f* (poco fortissimo), *sff* (sforzando fortissimo), and *p* (piano) are used throughout the score. The score is divided into measures by vertical bar lines.

First system of musical notation, measures 1-5. The score is written for multiple staves. The key signature has two sharps (F# and C#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (FF, sf, fag, 20 8a, bassa, 8a). The bottom staff contains the lyrics: "uniss." and "C B".

Second system of musical notation, measures 6-10. The score continues with multiple staves. The key signature remains two sharps. The notation includes notes, rests, and dynamic markings (F). The bottom staff contains the lyrics: "Arsès" and "Quand l'Arabe pour nous traversant les dé serts a dans Jéru-sa-".

- le m ramen é l'espé rance; que des chants d'allé gresse et de reconnais sance, au loin, en son hon -
 F p uniss
 T. uniss //

- neur font rétentir les airs; vous seule n'écou - tez que votre a - veugle.
 FF 6 3
 FF tr

rage! et, jalouse d'Ar - gant, qui vient de défi - er du camp de Gode froi le plus vaillant guer -
 FF p
 Alto c.b. FF p
 FF sf

- rier, vous voulez surpas ser son féroce cou - rage! Qu'ô ses tu dire, Ar - sés? et quel est ton des -
 FF sf
 Alto FF
 Clorinde
 FF sf

Allegro

sein? n'as tu pas, le pre mier, fait naître dans mon sein l'ardeur dont je suis enfla-mée?

p *FF*

Allegro

si je veille sur l'Idu-mée, si l'Orient s'é- tonne au bruit de mon des-tin,

FF *sf* *FF*

rai-je, en un seul jour, en un seul jour, flé- trir ma renom-

Maestoso *Andante*

rF *cres* *F* *sf*

Maestoso *Andante*

Corn. AIR $sf >$

fl. $sf >$

clar. $sf >$

fag. AIR $sf >$

ff unis. pp unis. sf unis. pp

All^o fieramente pp sf pp

AIR ff pp sf pp

méc? Non, non j'as - pire a d'autres lau- riers! non, j'as - pire a d'autres lau-

All^o fieramente unis pp unis pp

AIR ff pp sf pp

pp p

pp p

pp p

sf pp sf p

sf pp sf p

sf pp sf p

riers! pour moi les périls ont des charmes pour moi les pé- rils ont des

sf unis pp sf p

sf pp sf p

charmes ont des charmes.

Clo-rin de au milieu des al-larmes,

devan ça toujours les guerriers. Clo-rin de au milieu des al-lar-mes, devan-

Musical score for the first system, measures 1-6. The key signature is D major (two sharps). The vocal line (soprano) has the lyrics: "ça devant ça toujours les guerriers devant ça tou - jours toujrs les guerriers." The piano accompaniment includes dynamic markings such as *ff*, *fp*, and *cres* (crescendo). The bottom staff shows a double bar line in each measure.

Musical score for the second system, measures 7-11. The key signature remains D major. The vocal line continues with the lyrics: "D'un sexe étranger a la". The piano accompaniment features more complex textures with markings such as *poco cresc.*, *p cresc.*, *sf* (sforzando), and *ff* (fortissimo). The bottom staff shows a double bar line in each measure.

Musical score for the first system, measures 1-5. The key signature has two sharps (F# and C#). The tempo is marked *poco*. The dynamics include *p*, *cres*, *f*, *uniss*, and *sf*. The vocal line begins with the lyrics "gloi - re," in measure 1. The piano accompaniment features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

gloi - re,

Je foule aux pieds les vains de sirs:

Musical score for the second system, measures 6-10. The key signature remains two sharps. The tempo is marked *poco f*. The dynamics include *poco f*, *sf*, *ff*, and *uniss*. The vocal line continues with the lyrics "Les com - bats sont mes seuls plai sirs, ma pa - rure c'est la vic -". The piano accompaniment continues with similar rhythmic patterns.

Les com - bats sont mes seuls plai sirs, ma pa - rure c'est la vic -

toire. les combats sont mes seuls plaisirs, ma pa-ru rec'est la vic-toire c'est la vic-toire.

uniss

Oui, oui j'as-pire a d'autres lau-riers! oui, j'as-pire a d'autres lau-riers! pour

uniss

Musical score for the first system, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 2/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "moi les périls ont des charmes pour moi les périls ont des charmes ont des charmes."

Dynamics and markings include: *p* (piano), *sf* (sforzando), *tr* (trill), and *ff* (fortissimo). The piano part includes a trill in the final measure.

Musical score for the second system, continuing the vocal and instrumental parts. The lyrics are: "Clo-rin de au milieu des al-lar-mes, devan-ça toujours le guer"

Dynamics and markings include: *p* (piano), *sf* (sforzando), *tr* (trill), and *ff* (fortissimo). The piano part includes a trill in the final measure.

riers. Clo-rin de, au milieu des al-lar-mes, de van-ça de van-ça toujours les guer-

serre

sF sF sF sF FF

sF sF

serre

serre

serre

rriers. Clorinde, au mi lieu au milieu des al lar mes, de van ça tou jrs les guer riers.

sf

tr

sf

tr

uniss

devan ça tou jours les guer riers.

Arsès

Récit

Cru

p

p

Clor.

elle au nom de ma dou leur, n'allez pas de Tan crède affronter la va leur! Moi ne pas de fier ce guerrier tème.

p

f

f

f

sf

Arsès

Clor.

raire! ce Tan crède...! Il m'of frit un appui tuté laire. il vous ai me. Et peut-il se flat.

f

sf

p

f

ter qu'a ses vœux mon amour ré-ponde? je dé-fendrai ces dieux dont le bras me se-conde, et que Tan-

crède ose insul-ler. ritard. Arsès, mon cher Ar-sès au nom de ma ten-dresse banis une

som-bre tris-tesse. Je le sais, tu veux mon bon-heur. je le sais, tu veux mon bon-heur. Ar-

sès m'a tenu lieu de pè-re... Ar-sès m'a tenu lieu de pè-re... bon vieil-lard, bon vieil-lard, si je

te suis chère, dis-sippe u-ne vai-ne frayeur. dissippe u-ne

vai-ne frayeur. bonvieillard je le sais

Arses

Le ciel sait si vous m'ê-tes chère je ne veux que votre bon-heur je vous

bon vieil-lard, dis-sippe une vai-ne frayeur.

ai-me comme un pè-re! non je ne puis ban-nir ma frayeur.

dissipe une vai-ne frayeur. oui je le sais, tu veux mon bon-
 non je ne puis ban-nir ma frayeur. je ne veux que votre bon-heur que vo-tre bon-

pizz
rF

-heur. oui je le sais, tu veux mon bon-heur tu veux mon bon-
 -heur. je ne veux que votre bon-heur que vo-tre bon-heur que vo-tre bon-

F
F
F *col arco*
col arco
F

-heur tu veux mon bon-heur.
 -heur que vo-tre bon-heur.

cres
cres
cres
FF
FF
FF
FF
FF
cres

Musical score for "Le Chien" by Georges Bizet. The score is in 2/4 time and features a vocal line and a piano accompaniment. The vocal line is in G major and the piano accompaniment is in G major. The lyrics are: "Pourquoi te dérober à la publique joie? quand tu sais le secours que le ciel nous envoie, lors." The score is on a single page with a yellowed background.

All.
 que nos alliés... Oui je sais quel honneur bien tôt doit payer ta va leur: Bouil...
 All.

lon, pour te combattre, à fait choix de Tan-crè-de. à tes vœux tout succède.

se pourrait-il?

te voilà désor-mais, notre premier soutien. dans la forêt pro-

Et le lieu du combat...?

- chaine, aux premiers feux du jour il se rendra de-main.

je l'y devance-rai, les armes à la

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All^o agitato

main. Je saurais épar- gner une inutile peine. mais, toi! ré- pond- s? All^o agitato

par qu'il in- jus- te soin sa chû- te m'est elle en- le- vée? Ta va-

- leur assez é-prou- vé-e, de ce la u-rier n'a pas be- so- in.

ob. *F*

fag. *F*

sec

sec

rF

nniss

Col B

rF

Tan - crède a mé - ri - te ma hai - ne! j'a - vais ju - ré de le pu -

Eh bien! ta ven - geance est cer - tai - ne; je me

rF

rF

nniss

Col B

rF

rF

non, c'est lui que poursuit ma co - lè - re!

charge je me charge de la rem - plir. c'est lui seul qu'attendent mes

guerrier su - per-be! tu ver-ras, bientôt, tu ver-ras, bientôt, quel sa-lai-re je garde je

coups! té-me-raire! tu ver-ras, bientôt, tu ver-ras,

(a part)

ff *p* *cres* *ff* *ff* *p*

garde a ton orgueil ja-loux! qu'on ap-prê-te ma

ff *ff* *ff* *sF* *rF* *p* *sF* *rF* *Col B* *Col v 20* *p* *sF* *rF* *p*

corni in ut

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Alto col v°2°

sombre ar - mu - re! elle est pro - pice a mes des - Veux

vif et c.b.

seins. je veux pré-ve-nir les des-tins.

tu; pour la-ver notre in-ju-re.... a quoi donc

Corni

ob.

fag.

Alto

Le suc_ cès pourratel'apprendre.

ose tu pré_ten_dre?

quelque soit ton secret espoir, de_main, Tan_

Maj.

sec

sec

sec

Col 1°

Col B

sf *sf*

Tan - crède a mérité ma hâi - ne! j'a - vais ju - ré de le pu -

- crède va me voir. eh bien! ta ven - geance est cer - tai - ne; je me

sf *sec*

F

F

F

nir. non c'est lui que poursuit ma co - lè - re!

charge je me charge de la remplir. c'est lui seul qu'atten - dent mes

guerrier su - per - be! tu ver - ras, bien - tôt, tu ver - ras, bien - tôt, quel sa - lai - re je garde je garde
 coups! té - mé - raire! tu ver - ras,

Dynamics: *p*, *ff*, *cres*, *rff*.
 The piano part consists of multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes.

a ton orgueil ja - loux! tu ver - ras, bien - tôt, quel sa - lai - re je garde a ton or - - gueil

Dynamics: *ff*, *sf*, *rff*, *mzf*, *cres*.
 The piano part continues with intricate textures, featuring many sixteenth and thirty-second notes, and some triplets.

En

- fin, qu'espère-tu? Protéger nos mu- rail-les, dans le camp des chré- tiens tous s'apprête aux ba- tailles.

n'as tu pas vu ces tours qui, jusqu'en nos rem-parts, doivent vomir la mort de toutes

All? con moto

Musical score for "Le Chant du Départ" by Beethoven. The score is in French and includes the following elements:

- Tempo/Character:** *All. con moto* (Allegretto con moto).
- Instrumentation:**
 - Vocal parts: *V^o 2^o uniss.* (Vocal 2nd part, unison).
 - Piano accompaniment: *petit silence* (small silence), *parts?* (parts?), *Eh bien!* (Well!).
- Lyrics:**
 - A la faveur des ombres du silence, j'irai des ennes*
 - recit débité* (recited in a declamatory style).
- Performance Instructions:**
 - pp* (pianissimo).
 - Alto* (Alto).
 - Clor* (Clor).
 - recit débité* (recited in a declamatory style).

This musical score is for the song "Le Chant du Départ" by Ludwig van Beethoven. It features a piano accompaniment and a vocal melody. The piano part includes staves for the right hand (treble clef) and left hand (bass clef). The vocal part is written on a single staff with a soprano clef. The lyrics are in French and describe a soldier's journey during a war.

Lyrics:

mis trompant l'avi-
lan-ce, le fer dans une main,
dans l'autre le flambeau, embra-

Musical Notation Details:

- The piano introduction begins with a treble clef staff containing whole notes and half notes, marked with dynamics like *cres* and *poco f*.
- The bass clef staff contains a melodic line with various accidentals (sharps, naturals) and rests.
- The vocal entry occurs at measure 6, starting with the word "mis".
- The score includes various musical markings such as *pp*, *cres*, *poco f*, *f*, *s f*, and *récit*.

Musical score for "Le Chant du Départ" by Beethoven. The score is written for piano and voice. The piano part is in the upper staves, and the vocal part is in the lower staves. The music is in 2/4 time and features various dynamic markings and performance instructions.

Lyrics:
 serces deux tours, ou creuser montom beau.
 que est ton espéran-ce?
 Je ne te quitte pas.
 notre cause est com-

Performance Instructions:
 - *ponticello* (piano)
 - *me* (piano)
 - *tutti* (piano)
 - *sf* (piano)
 - *ff* (piano)
 - *f* (piano)

mune et j'ai les mêmes droits.

 faut-il qu'Argent, toujours, par-ta-ge mes ex-

 tenu

Exploits?

 Ou laisse moi te-sui-vre, ou bien je te de-van-ce.

 Mesuré Tu veux

donc?... Récit: Triom-pher, ou pé-rir a-vec toi.

 Corni in re

 p soli

 All^o

Tromb. in D. *pp*

P. Fl. *pp*

Flautti. *pp*

Ob. e Clar. *pp* *tr* *ob. 2^o uniss.*

Fag. *pp*

Timp. *pp*

Tri. *All.^{to}*

Cimb. et
gr. Tamb. *pp*

Viol. 1^o *pp pizz*

Viol. 2^o *pp All.^{to}*

Alto 1^o *pp pizz*

Alto 2^o *pp All.^{to}*

Clar. et Arg. *Clar.*

CHOEUR.

Violonc.

Basso. *All.^{to}*

pp pizz

Des chants jo - - yeux se font en tendre.

Musical score for a scene, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. The instruments include Flute (ob 2^o col cla 2^o), Clarinet (Clar.), and Argente (Arg.). The vocal parts are for a male character (Arg.) and a female character (elle sort).

The score consists of 16 measures. The instrumental parts (Flute, Clarinet, Argente) play a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter in measure 10.

The lyrics for the vocal parts are:

(elle sort)
 Prépa-rons le des-sein, que je veux entre-prendre.
 Tu con-nais mon es-poir.... je compte sur ta foi.

The musical score is arranged in systems. The top systems include staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings. The bottom system features a vocal soloist part with lyrics in French.

Lyrics:
 (Argant à son écuyer) Sur tous ses pas ouvre un œil vigilant, et du départ viens m'apprendre l'instant.
 Hon - neur hon - neur aux en - fans d'Is - ma - ël! hon -
 Hon - neur
 Hon - neur
 Hon - neur
 Hon - neur hon - neur aux en - fans d'Is - ma - ël! hon -

Performance Instructions:
 Vllⁱ col C. B. p col arco

cres
 cres tr
 cres tr
 cres tr
 cres tr
 cres tr
 // // // //

Entrée de la Marche,
 des Chœurs et de la danse.

8^a b^a
 FF
 FF
 FF

SCENE III.^{me}
 ARGANT, le Chef des ARABES,
 MARCHE, DANSE, et CHOEUR.

ctes
 FF
 FF
 FF

neur honneur aux enfans d Ismaël! gloi - re gloire immor telle a leur cou -
 -neur honneur aux enfans d Ismaël! gloi - re gloire immor telle a leur cou -

// // // // // //

ctes
 FF

[illegible]

Musical score for a choral and instrumental piece, page 256. The score features multiple staves with complex musical notation, including treble and bass clefs, key signatures of one sharp (F#), and various musical symbols like *sf*, *tr*, and *uniss*. The bottom section includes French lyrics for a choral part.

nel! hon-neur hon-neur aux enfans d'Isma-ël! ô jour heu-reux et so-lem-nel! hon-

-nel! hon-neur hon-neur aux enfans d'Isma-ël! ô jour heu-reux et so-lem-nel! hon-

Musical score for page 251, featuring multiple staves for woodwinds, strings, and voices. The score includes dynamic markings like *sf*, *FF*, and *tr*, and includes the lyrics "neur honr aux enfans d'Ismaël."

The score is arranged in a system of staves. The top staves are for woodwinds (flutes, oboes, clarinets, bassoons) and strings. The bottom staves are for voices (alto 1^o, alto 2^o) and a basso continuo. The lyrics are written below the voice staves.

Key markings and dynamics include:

- sf* (sforzando)
- FF* (fortissimo)
- tr* (trill)
- ob'* (oboe)
- clar.* (clarinet)
- alto 1^o* (alto 1st)
- alto 2^o* (alto 2nd)
- neur honr aux enfans d'Ismaël.* (Lyrics)
- Col B* (Cello/Bass)

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is in a major mode.

FIN

Musical score for "Danse de femmes Sarrazines". The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as trills (tr), staccato, and dynamics (ff, sf, p, poco f). The lyrics are in French, and the piece concludes with the word "FIN".

Dynamics and markings include: *ff*, *sf*, *p*, *tr*, *staccato*, *poco f*, *Col v^o 22*.

The lyrics are:

Douce Ara - bie, ô bords char - mans beaux cli -

Douce Ara - bie,

The score is marked with "FIN" at the top and bottom.

Flauti *sf*
ob. *sf*
Tri. *sf*
sf
sf
mats, dé - li - ces du mon - de. ô bords char - mans, beaux cli -

This system contains measures 1 through 8 of the musical score. It features a woodwind section with Flutes (Flauti), Oboes (ob.), and Trombones (Tri.) playing in a treble clef, and a string section in a bass clef. The woodwinds have trills (tr) in measures 4, 5, and 6. The strings play a rhythmic pattern of eighth notes. The vocal line enters in measure 1 with the lyrics 'mats, dé - li - ces du mon - de. ô bords char - mans, beaux cli -'. Dynamics include *sf* (sforzando) and *p* (piano).

mats, dé - li ces du monde. u - ne main pro - pice et fé - conde, vous en - ri -

C. B. poco *f* *sf* *p*

This system contains measures 9 through 16. The woodwind and string parts continue with their respective patterns. The vocal line continues with the lyrics 'mats, dé - li ces du monde. u - ne main pro - pice et fé - conde, vous en - ri -'. Dynamics include *sf* (sforzando) and *p* (piano). The conductor's marking 'C. B. poco' is present at the bottom.

[illegible]

chit de ses pré-sents, vous en ri-chit de ses pré-sents.

chit de ses pré-sents, vous en ri-chit de ses pré-sents de ses pré-sents.

Col B

[illegible]

All.^o Mod.^{to} Marcato

This is a page from a musical score, likely for a grand opera, featuring vocal parts and orchestral accompaniment. The score is written on multiple staves, including vocal staves with lyrics and piano staves with various musical notations.

Vocal Parts:

- Top Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Second Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Third Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Fourth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Fifth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Sixth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Seventh Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Eighth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Ninth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Tenth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Eleventh Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twelfth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Thirteenth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Fourteenth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Fifteenth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Sixteenth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Seventeenth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Eighteenth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Nineteenth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twentieth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twenty-first Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twenty-second Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twenty-third Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twenty-fourth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twenty-fifth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twenty-sixth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twenty-seventh Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twenty-eighth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Twenty-ninth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Thirtieth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Thirty-first Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Thirty-second Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Thirty-third Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Thirty-fourth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
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- Thirty-sixth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
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- Thirty-eighth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Thirty-ninth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Fortieth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Forty-first Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Forty-second Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Forty-third Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Forty-fourth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Forty-fifth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
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- Forty-eighth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Forty-ninth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".
- Fiftieth Vocal Staff:** Features lyrics: "cens, les fleurs, et les héros." and "Hon -".

Orchestral Parts:

- Pet. fl. (Piccolo Flute):** Features lyrics: "Pet. fl." and "Hon -".
- E. fl. (English Flute):** Features lyrics: "E. fl." and "Hon -".
- Other Instruments:** Various other instruments are indicated by musical notation, including strings, woodwinds, and brass.

Tempo and Mood Markings:

- All. Mod. Marcato:** This marking appears multiple times throughout the score, indicating a tempo of "Allegretto Moderato" and a mood of "Marcato" (marked).

Scene Markings:

- SCENE IV:** This marking appears in the middle of the page, indicating the start of a new scene.

Lyrics:

- Top Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Second Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Third Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Fourth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Fifth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Sixth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
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- Eleventh Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Twelfth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Thirteenth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Fourteenth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Fifteenth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Sixteenth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Seventeenth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Eighteenth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Nineteenth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Twentieth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Twenty-first Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Twenty-second Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Twenty-third Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Twenty-fourth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Twenty-fifth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Twenty-sixth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Twenty-seventh Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
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- Thirty-third Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Thirty-fourth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Thirty-fifth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
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- Thirty-eighth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Thirty-ninth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Fortieth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Forty-first Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Forty-second Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Forty-third Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Forty-fourth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Forty-fifth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Forty-sixth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Forty-seventh Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Forty-eighth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Forty-ninth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".
- Fiftieth Vocal Staff:** "cens, les fleurs, et les héros." and "Hon -".

Argant

Vous qu'amene en ces lieux un espoir ma gna ni - me, a votre as-pect, un Roi qui vous es-

à voce

time croît voir en sa fa- veur les dieux se déclara- rer. dans ces jeux que p! vous il a fait prépa-

à voce

Musical score for "L'Entrée des Arabes" by Rossini. The score is written for voice and piano. The lyrics are in French. The tempo is marked "All.^o maest:". The key signature is one flat (B-flat). The time signature is 2/4. The score is divided into measures by vertical bar lines. The lyrics are written below the piano part.

Lyrics:

 ...rer, accep-tez les tributs et les vœux de So-li-me

 Argant prend place à la fête ainsi

 que le chef des Arabes

A musical score for a piece titled "DANSE". The score is written on five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with dense, repeated notes, possibly representing a dance rhythm. The word "DANSE" is written in capital letters on the right side of the page.

N^o I.

Andante grazioso

AIR, DE DANSE

Violino Iº

Violino 2º

Alto.

Basso.

corni in sol

Andante grazioso

Clar.

fag.

ob. e cla.

分

musical score for the first system, measures 1-8. The score is written for a full orchestra, including woodwinds, strings, and percussion. The key signature is B-flat major (two flats). The tempo is marked *poco f* (moderately fast). The dynamics range from *poco f* to *ff* (fortissimo). The woodwinds include Cor Anglais (Cl), Cor Anglais 1^o, Cor Anglais 2^o, and Cor Anglais B. The strings include Violins, Violas, Cellos, and Double Basses. The percussion includes Timpani and Snare Drum. The score features various musical notations, including notes, rests, trills (*tr*), and dynamic markings.

musical score for the second system, measures 9-16. The score continues the orchestral composition. The key signature remains B-flat major. The dynamics are predominantly *sf* (sforzando) and *ff*. The woodwinds and strings play complex, rhythmic patterns. The percussion continues with timpani and snare drum. The score includes various musical notations, including notes, rests, trills (*tr*), and dynamic markings.

First system of musical notation, measures 1 through 8. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Oboes 1 and 2, Clarinet), and a Percussion part. The key signature is one sharp (F#). The first system features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *ff* (fortissimo). The woodwinds enter in measure 4 with a melodic line. The strings provide a rhythmic foundation.

Second system of musical notation, measures 9 through 16. The score continues with the same instrumentation. The woodwinds (Oboes and Clarinet) play a prominent melodic line. The strings continue their rhythmic pattern. Dynamic markings include *ff* (fortissimo), *sff* (sforzando), and *in ga* (in galoppo). The Percussion part is marked with *Col B* (Cymbal B). The key signature remains one sharp (F#).

This is a page from a musical score, likely for a symphony or opera. The score is written for a large ensemble, including an orchestra and a choir. The top system features staves for woodwinds (flutes, oboes) and strings, with dynamic markings such as *sf* (sforzando), *ff* (fortissimo), and *p* (piano). The middle system includes a section for the choir, with parts for *Cor.* (Chorus) and *vlli* (vocalists). The bottom system shows the continuation of the orchestral parts, with a *tutti* marking indicating a full ensemble entry. The score is written in a major key, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings, all arranged in a clear, professional layout. The page number '273' is visible in the top right corner.

First system of a musical score, measures 1-8. The score is written for a large ensemble. The first five staves are woodwinds: Flute 1 (fl. 1^o), Flute 2 (fl. 2^o), Oboe (Ob.), Bassoon (fag.), and Clarinet in B-flat (Cl. Bb.). The bottom three staves are strings: Violin I, Violin II, and Cello/Double Bass. A double bar line is placed after measure 4. Dynamics include *p* (piano) and *sf* (sforzando). The woodwinds and strings play complex rhythmic patterns, with some woodwinds having melodic lines.

Second system of a musical score, measures 9-16. The score continues with the same ensemble. The first five staves are woodwinds: Flute 1 (fl. 1^o), Flute 2 (fl. 2^o), Oboe (Ob.), Bassoon (fag.), and Clarinet in B-flat (Cl. Bb.). The bottom three staves are strings: Violin I, Violin II, and Cello/Double Bass. A double bar line is placed after measure 12. Dynamics include *p* (piano), *sf* (sforzando), and *f* (forte). The woodwinds and strings play complex rhythmic patterns, with some woodwinds having melodic lines. The bottom staves show a strong rhythmic foundation with many sixteenth and thirty-second notes.

The first system of the musical score, measures 1-6. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a complex, fast-moving melodic line with many beamed sixteenth and thirty-second notes. The second staff has a treble clef and contains a simpler melodic line with eighth and quarter notes. The third staff has a treble clef and contains a line of eighth notes. The bottom staff has a bass clef and contains a line of eighth notes.

The second system of the musical score, measures 7-12. It consists of seven staves. The first staff is labeled 'cor.' and has a treble clef. The second and third staves are labeled 'fl. cl. e ob. 1º' and 'fl. cl. e ob. 2º' respectively, both with treble clefs. The fourth staff is labeled 'fag.' and has a bass clef. The fifth and sixth staves have treble clefs. The seventh staff has a bass clef. The system is divided into two sections by a repeat sign. The first section is marked '1^{re} fois' and the second '2^{me} fois'. Dynamics include 'sf' (sforzando) and 'tutti'. There are also triplets marked with a '3'.

The third system of the musical score, measures 13-18. It consists of seven staves. The first staff has a treble clef. The second and third staves have treble clefs. The fourth staff has a bass clef. The fifth and sixth staves have treble clefs. The seventh staff has a bass clef. The system is divided into two sections by a repeat sign. The first section is marked '1^{re} fois' and the second '2^{me} fois'. Dynamics include 'sf' (sforzando).

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written in G major (one sharp) and 2/4 time. It features multiple staves for various instruments, including flutes, oboes, clarinets, and strings. The page shows measures 1 through 10, with dynamic markings like 'ff' and 'Col. ob 1º' visible. The notation includes various musical symbols such as notes, rests, and accidentals.

Air Arabe du caractère comique

N^o 2.

All.^{to} moderato e scherzando.

Fagotti.

Violino I.º

Violino 2º.

Alto.

Violoncelli.

C. B.

All.^{to} moderato e scherzando.

pizz

ten.

ten.

pp

ten ten

pp

pp

tri:

p

viii

First system of the musical score. It features five staves: a bass staff, a vocal staff with lyrics "ten. ten.", a piano staff with the instruction "uniss", a harp staff, and a double bass staff with the instruction "vll". The system contains eight measures of music, with various dynamics like *pp* and *p* and markings like "ten" and "uniss".

Second system of the musical score. It features five staves: a bass staff with the instruction "Tri:", a vocal staff with lyrics "ten.", a piano staff with the instruction "p", a harp staff with the instruction "pp", and a double bass staff with the instruction "pizz". The system contains eight measures of music, with various dynamics like *pp* and *p* and markings like "ten" and "pizz".

Third system of the musical score. It features six staves: a cornet staff with the instruction "corni in ut", a flute staff with the instruction "fl.", a clarinet staff with the instruction "clar.", a harp staff, a vocal staff with lyrics "ten.", and a double bass staff with the instruction "vll". The system contains eight measures of music, with various dynamics like *FF*, *pp*, and *arco*, and markings like "sec 1", "tutti", and "pizz".

First system of musical notation, measures 1 through 8. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, and Piano. Dynamics include *p*, *pp*, *FF*, *sec*, *ten*, *mz f*, and *arco*. The key signature has one flat (B-flat).

Second system of musical notation, measures 9 through 16. The score continues with the same instruments and dynamics as the first system, including *ten*, *p*, *pp*, and *pizz*. The key signature remains one flat (B-flat).

First system of musical notation, measures 1-10. The score is written for a large ensemble, including strings and woodwinds. The notation is in common time (C). The key signature has one flat (B-flat). The first five measures show a complex texture with many sixteenth and thirty-second notes. The last five measures (6-10) show a change in texture, with some instruments playing sustained notes and others playing short, accented figures. Dynamics include *p* (piano) and *FF* (fortissimo). Performance markings include *Col V^o 1^o* and *Col C B*.

Second system of musical notation, measures 11-20. The score continues the ensemble texture. Measures 11-15 show a more rhythmic, pulsating texture in the lower strings and woodwinds. Measures 16-20 show a return to a more complex, melodic texture. Dynamics include *FF* (fortissimo). Performance markings include *tr* (trill) and *in 8^a* (in eighth notes).

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in ten staves, with various musical symbols, dynamics, and articulation marks. The key signature is one flat (B-flat). The notation includes treble and bass clefs, notes, rests, and dynamic markings such as **FF** (fortissimo) and **Col Vº 1º** (Crescendo). There are also articulation marks like slurs and accents. The handwriting is in ink on aged paper.

A page of handwritten musical notation for a string quartet. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a treble clef staff with a forte (FF) marking and a bass clef staff with a forte (FF) marking. The second system includes a treble clef staff with a forte (FF) marking and a bass clef staff with a forte (FF) marking. The third system features a treble clef staff with a forte (FF) marking and a bass clef staff with a forte (FF) marking. The fourth system includes a treble clef staff with a forte (FF) marking and a bass clef staff with a forte (FF) marking. The fifth system shows a treble clef staff with a forte (FF) marking and a bass clef staff with a forte (FF) marking. The notation is dense and includes many slurs and ties, indicating complex musical passages. The paper is aged and yellowed, with some visible wear and tear.

[illegible]

cl 1^o

pp

cl 2^o

uniss

clar

pp

fl.

solo

p



First system of musical notation. It consists of eight staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat, with the word "cl" and "Solo" written above it. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *p*.



Second system of musical notation. It consists of eight staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ten.*, *pp*, *uniss*, and *pizz*.



Third system of musical notation. It consists of eight staves. The top staff has a bass clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *ten.*, and *pizz*.

[illegible]

This image shows a page of handwritten musical notation, likely a score for a string quartet. The notation is arranged in ten staves, with various musical symbols and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo), *ten.* (tension), *pizz* (pizzicato), and *arco* (arco). The second staff begins with a bass clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp*, *ten.*, *pizz*, and *arco*. The third staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp*, *ten.*, *pizz*, and *arco*. The fourth staff begins with a bass clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp*, *ten.*, *pizz*, and *arco*. The fifth staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp*, *ten.*, *pizz*, and *arco*. The sixth staff begins with a bass clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp*, *ten.*, *pizz*, and *arco*. The seventh staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp*, *ten.*, *pizz*, and *arco*. The eighth staff begins with a bass clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp*, *ten.*, *pizz*, and *arco*. The ninth staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp*, *ten.*, *pizz*, and *arco*. The tenth staff begins with a bass clef and a key signature of one flat (B-flat). The notation includes notes, rests, and dynamic markings such as *pp*, *ten.*, *pizz*, and *arco*.

ff

ff

First system of musical notation, measures 1-8. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature has one flat (B-flat). The first two measures (1-2) are marked with *ff* and feature a wavy line above the staff, possibly indicating a tremolo or a specific articulation. Measures 3-4 are marked with *ff* and include the instruction *tutti*. Measures 5-6 are marked with *ff* and feature a wavy line above the staff, with the instruction *8a* (octave up) written above. Measures 7-8 are marked with *ff* and feature a wavy line above the staff, with the instruction *8a* written above. The bottom staff is marked with *arco* and *arco* in measures 3 and 4 respectively.

Second system of musical notation, measures 9-16. The score continues the ensemble piece. Measures 9-10 are marked with *ff* and feature a wavy line above the staff, with the instruction *8a* written above. Measures 11-12 are marked with *ff* and feature a wavy line above the staff, with the instruction *8a* written above. Measures 13-14 are marked with *ff* and feature a wavy line above the staff, with the instruction *8a* written above. Measures 15-16 are marked with *ff* and feature a wavy line above the staff, with the instruction *8a* written above. The bottom staff is marked with *arco* and *arco* in measures 11 and 12 respectively. The score concludes with a double bar line and the instruction *uniss* (unison) in measure 16.

The first system of the musical score consists of six measures. It features a complex arrangement of staves. The top two staves are treble clefs, with the second having a key signature of one flat. The bottom two staves are bass clefs. The middle two staves are also treble clefs, with the second having a key signature of one flat. The music is written in a style that suggests a 19th-century manuscript. The first measure is mostly rests. The second measure begins with a forte (ff) dynamic and a crescendo (cres) marking. The third measure continues the melodic lines. The fourth measure has a forte (ff) dynamic. The fifth measure has a forte (ff) dynamic. The sixth measure has a forte (ff) dynamic. The notation includes various note values, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of six measures. It continues the musical themes from the first system. The top two staves are treble clefs, with the second having a key signature of one flat. The bottom two staves are bass clefs. The middle two staves are also treble clefs, with the second having a key signature of one flat. The music is written in a style that suggests a 19th-century manuscript. The first measure has a forte (ff) dynamic. The second measure has a forte (ff) dynamic. The third measure has a forte (ff) dynamic. The fourth measure has a forte (ff) dynamic. The fifth measure has a forte (ff) dynamic. The sixth measure has a forte (ff) dynamic. The notation includes various note values, including eighth and sixteenth notes, and rests. A wavy line is present in the first measure of the second system, possibly indicating a breath mark or a specific performance instruction.

290 3.

Trombe in ut

Corni in Fa

Flauto.

Oboi e
Clarineti.

Fagotti.

Timpani in ut.

Violino I^o

Violino 2^o

Alto.

C. B.

All^o moderato e marcato.

N^o On peut pour l'exécution
théâtrale ajouter dans les Forte
les Cymbales et le gros Tambour

All^o moderato e marcato.

8^a

ob. e cl.

Col B

sF

p

This system contains the first eight measures of a musical score. It features a woodwind section with oboes and clarinets, and a string section. The woodwinds play a melodic line with some trills and grace notes. The strings provide a rhythmic accompaniment with various articulations. Dynamics include *sF* (sforzando) and *p* (piano). A rehearsal mark '8^a' is placed above the woodwind staff, and 'Col B' is written below the first string staff.

clar.

cl 2^a

col alto

p

This system contains measures 9 through 16. The woodwind section, including clarinets and a second clarinet, continues the melodic development. The string section maintains its accompaniment. Dynamics include *p* (piano). The notation includes various musical symbols such as slurs, ties, and articulation marks.

Handwritten musical score for "L'Espresso" by Franz Schubert, Op. 14, No. 4. The score is for a piano and includes parts for Flute (Fl.), Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vcl. II), Cello (Vcl. III), and Double Bass (Vcl. IV). The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" (fortissimo) and "pp" (pianissimo). The score is handwritten on aged, yellowed paper.

11

Majeur

This musical score page, numbered 295, is titled "Majeur" (Major). It features a complex arrangement of woodwind and string parts. The woodwind section includes flutes (fl), oboes (ob), and bassoons (col). The string section includes violins (vli) and violas (vli). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The tempo is marked "scherz" (scherzo). The dynamics range from *pp* (pianissimo) to *p* (piano). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The notation includes various musical symbols such as notes, rests, and accidentals.

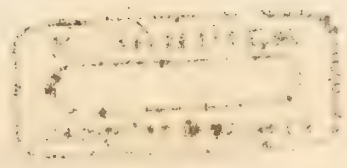
fl col ob 10
cl.e ob.
col B
scherz
Majeur
pp
pp
pp
vlli
p
vlli

sol
b.
fag. solo
p
legato
p
legato
p
C. B.
p
cl 2^a col alto
2^a col C. B.

tromb
Cor
8^a
ob.
cl.
FF
FF
FF
FF
uniss
FF
Col C. B.
FF
tr
tr
tr
tr
tr

First system of musical notation, measures 1-10. The score includes staves for woodwinds (flute, oboe, clarinet), strings, and percussion. Dynamics include *sf* (sforzando) and *tr* (trill). A woodwind part is marked *cl. e. ob.* (clarinet and oboe). The percussion part features a rhythmic pattern of eighth notes.

Second system of musical notation, measures 11-20. The score continues with woodwinds, strings, and percussion. Dynamics include *ff* (fortissimo), *fp* (fortissimo piano), and *uniss* (unison). The woodwind part includes a section marked *8^a* (octave). The percussion part features a rhythmic pattern of eighth notes. The string part includes a section marked *Col. B* (Cello/Bass).



Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *FP*, *FF*, and *f*. The notation includes treble and bass clefs, and a key signature of one sharp (F#).

Musical score for the second system, continuing the musical notation from the first system, with dynamic markings like *sf*, *solo*, and *f*. The notation includes treble and bass clefs, and a key signature of one sharp (F#).

First system of musical notation, measures 1 through 8. The score is written for a full orchestra and includes dynamic markings such as *sf* (sforzando), *fp* (fortissimo piano), *p* (piano), and *p exp.* (piano, crescendo). The woodwind section includes parts for oboe (*ob*) and clarinet (*cl.*). The string section includes parts for violin I, violin II, viola, cello, and double bass. The woodwind section also includes parts for flute (*fl.*) and bassoon (*bs.*). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

Second system of musical notation, measures 9 through 16. The score continues the orchestral texture from the first system, featuring similar dynamic markings and rhythmic complexity. The woodwind section includes parts for oboe (*ob*) and clarinet (*cl.*). The string section includes parts for violin I, violin II, viola, cello, and double bass. The woodwind section also includes parts for flute (*fl.*) and bassoon (*bs.*). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

First system of a musical score, measures 1-10. The score is written for multiple staves, including woodwinds, strings, and percussion. Key markings include **FF** (fortissimo), **tr** (trill), **tutti**, **Col V^o 1^o**, **Col B**, **Col C B**, **Col V^{li}**, **ob e cl**, **8^a**, **loco**, **sF** (sforzando), and **uniss** (unison). The percussion part features a series of double bar lines, indicating a rhythmic pattern or drum roll.

Second system of a musical score, measures 11-20. This system continues the orchestration with various dynamics and articulations. Markings include **FF**, **tr**, **sF**, and **uniss**. The percussion part continues with double bar lines. The woodwind and string parts show complex melodic and harmonic developments.

[illegible][illegible]

This image shows a page of handwritten musical notation, likely a score for a piano and orchestra. The notation is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, dynamic markings (e.g., 'FF'), and repeat signs. The manuscript is on aged, yellowed paper.

The first system of the musical score consists of six measures. It features a complex arrangement of staves: three treble clefs at the top, two alto clefs in the middle, and two bass clefs at the bottom. The notation is dense, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one sharp (F#). The measures show a variety of rhythmic patterns and melodic lines across the different parts.

The second system of the musical score consists of six measures, continuing from the first system. It uses the same staff arrangement and key signature. Measures 7-10 contain dense, fast-moving passages with many beamed notes. In measure 11, there are double bar lines in the lower staves, with the text "Col 1^o" written above the first double bar line and "Col B" written above the second. Measures 11-12 show a change in the lower parts, with some notes held across measures. The system concludes with a double bar line at the end of measure 12.

Violino 1^oViolino 2^o

Alto.

Basso.

All^o decide

SCENE V

l'écuyer d'Argant les précédents

l'écuyer d'Argant

Généreux et an.

gers, Aladin vous at-tend: al-lez, aux pieds du trône, appor-ter votre homma-

Mesure

Mesure

la voce

All^o moderato

corni in D

flauto

ob. e clar.

fagotti

timp.

On reprend la première partie du Chœur Honneur page 257 jusqu'au mot Fin pour terminer l'Acte.

l'écuyer à Argant (a part)

Clorinde en ce moment revêtses armes sombres. Il me suffit Hon

CHŒUR

argant

FF

All^o moderato

ACTE IV.

303

Le théâtre représente une antique forêt. il fait nuit

SCENE PREMIERE.

CLOPINDE, UN ÉCUYER

Allegro décidé

Tromp: en Ré

Cors en Ré

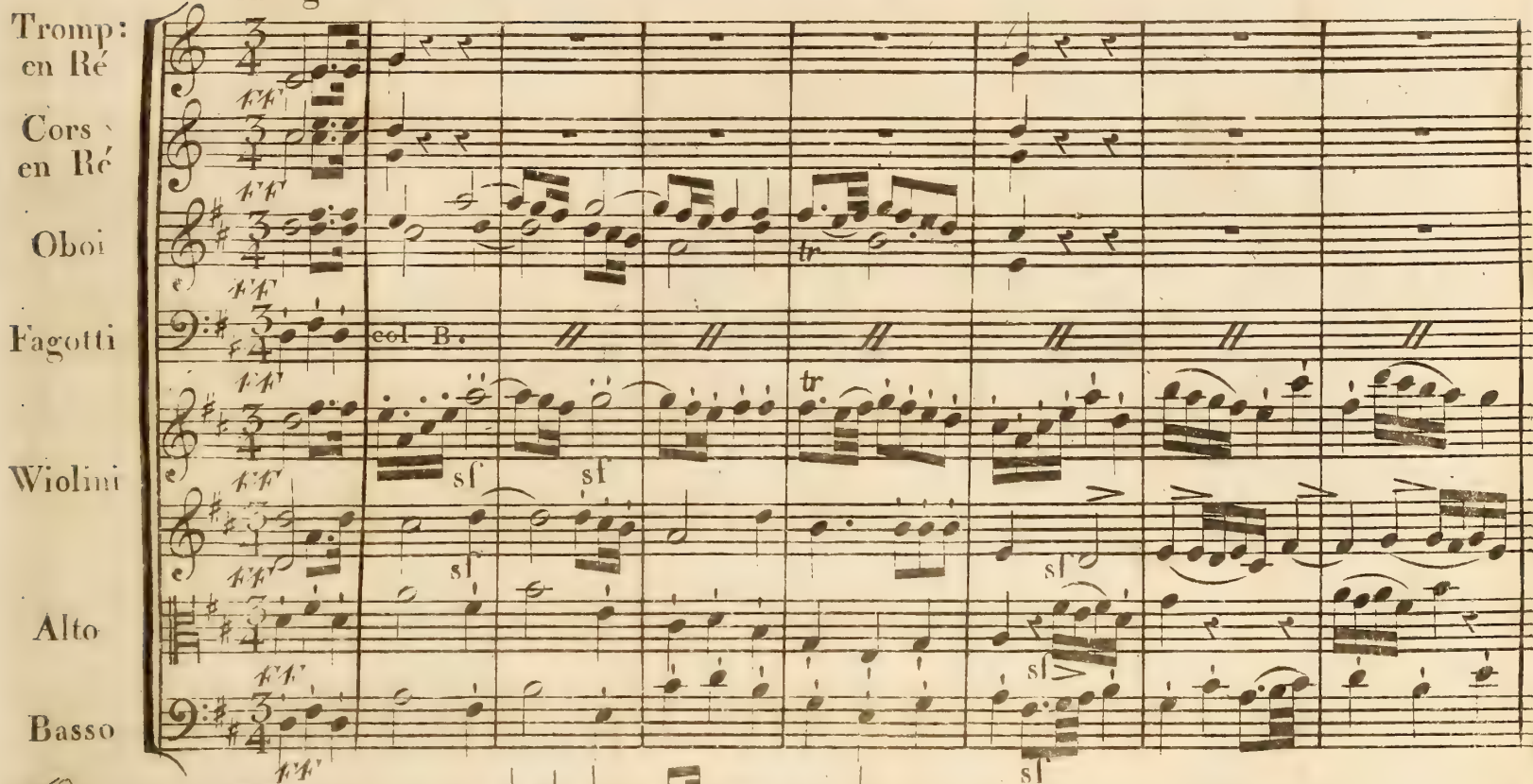
Oboi

Fagotti

Violini

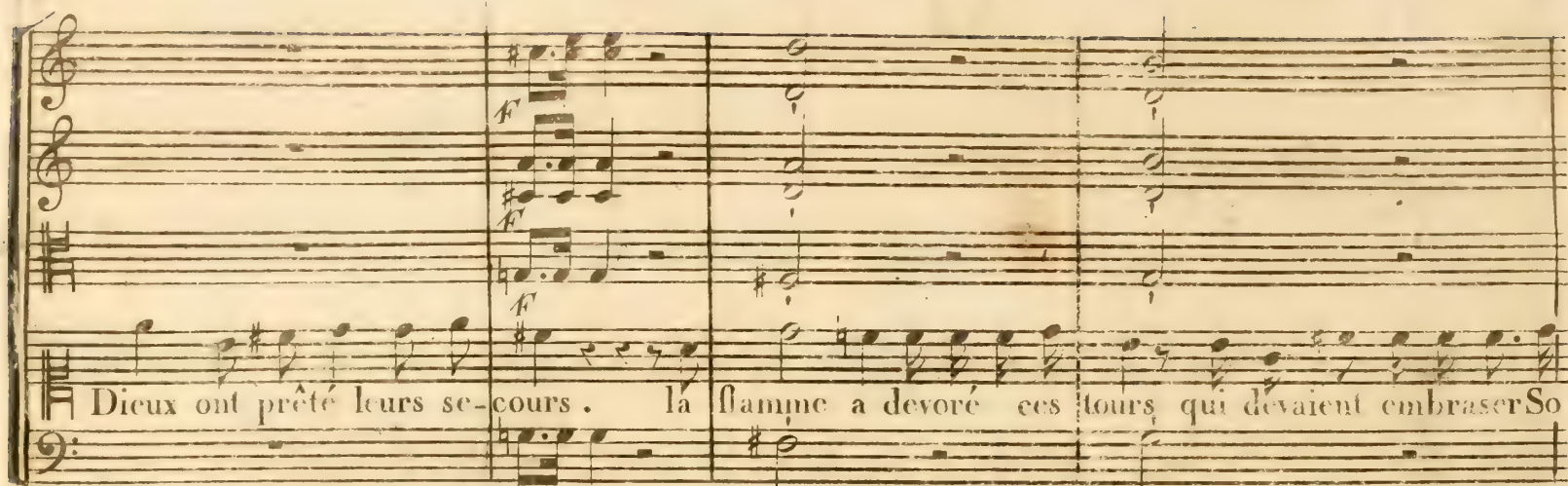
Alto

Basso

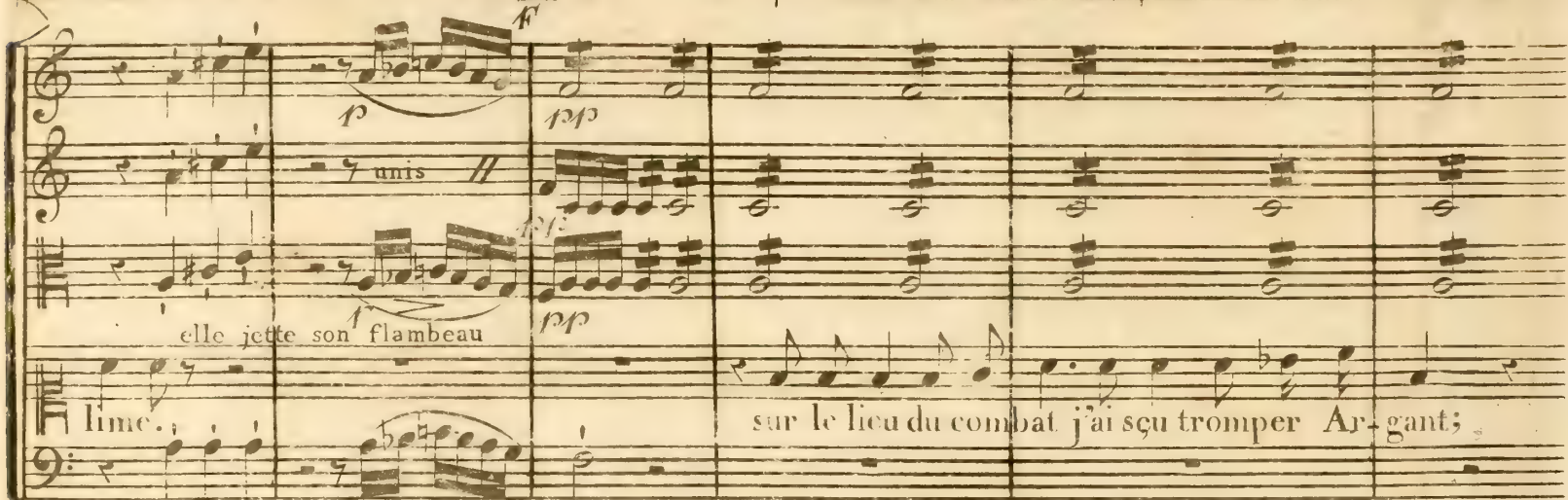


Clorinde entrant avec un flambeau a la main

A no-tre fu-reur légi-ti-me les



Dieux ont prêté leurs se-cours. la flamme a devoré ces tours qui devaient embraser So



elle jette son flambeau
sur le lieu du combat j'ai sçu tromper Ar-gant;



et, prévenu par moi, Tancrède, en un ins-tant, lui-même va se rendre en ce bois so-li-



-taire. jou-et de son er-reur, qu'il apprene, en mou-rant, que Clo-rinde est son ad-ver-

Corni in Mi b

Oboi

Clarinet

Fagotti

fieramente *tr*

unis

saire. *tr*

col Violoncelli

col B.

col Violoncelli

mezo f.

unis

col B.

je t'at-tends, je t'at-tends, su-per-be guerrier; je veux éprou-ver ta vail-

col B.

mezo f.

- lance ; je veux éprouver ta vail- lance ; le ciel le ciel rem-plit mon es-pé-
 - rance : Clo - rinde Clo - rinde va te dé-fi - er. Clo - rin - de, Clo -

col B. // // // //
 col Violoncelli // // // //

Dynamics: *cres*, *ff*, *sf*

[illegible]

Clarinete

First system of the musical score. The Clarinet part (top staff) includes dynamic markings *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. The vocal part (bottom staff) includes dynamic markings *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. The lyrics are: "rais, pa-rais, chre-tien au-daci-eux: l'uni-vers l'uni-vers".

Corni

Second system of the musical score. The woodwind parts (top staves) include dynamic markings *sf*, *sf*, *sf*, *sf*, and *sf*. The string parts (bottom staves) include dynamic markings *sf*, *sf*, *sf*, *sf*, and *sf*. The lyrics are: "a sur moi les yeux; ta de-faute manque a ma ma gloire.ta de-faute manque a ma".

Fagotti

col Violoncelli

unis

gloi - re

je t'at - tends, je t'at - tends, su - per - be guer -

col B

fierment

- rier ; le Ciel remplit mon espé - ran - ce : je veux é-prou-

[illegible]

viens me disputer la victoire, pa-rais, paradis, chré-tien auda-ci-

311

pp *cres* *ff*

pp *cres* *ff*

pp *cres* *ff*

col B //

p *cres* *ff* *pp*

p *cres* *ff* *pp*

p *cres* *ff* *pp* sotto voce

eux : ta dé-fai-te manque a ma gloire . ta dé-fai-te manque a ma gloi-re. l'uni-

pp *cres* *ff* Timb

This is a page from a musical score, likely for a symphony, featuring multiple staves with musical notation. The notation includes notes, rests, and dynamic markings such as *pp*, *cres*, and *ff*. The score is written in a historical style, with a key signature of one flat and a common time signature. The bottom of the page includes the word "Timb" and the word "cres".

Oboi e Clar:

yeux : pa - rais , pa - rais , chré - tien auda - ci - eux : pa - rais , pa - rais , chré -

Contre B.

col Oboi.

col B.

unis

- tien chré - tien auda - ci - eux :

Timballes

The musical score is written on multiple staves. The top section includes staves for Oboe and Clarinet, with lyrics 'yeux : pa - rais , pa - rais , chré - tien auda - ci - eux : pa - rais , pa - rais , chré -'. Below this are staves for Bassoon (Contre B.) and Oboe (col Oboi.), with lyrics '- tien chré - tien auda - ci - eux :'. The bottom section features staves for Timbales and other instruments. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' and 'f'. There are also repeat signs (//) and a 'unis' marking.

je l'appel-
 cois ... de
 meure, et dis a ce guer-

pp
pp
pp
pp
pp
 poc f.
 poc f.
 poc f.
 poco f.
 poc f.

rinf
 rinf
 rinf
 rinf
 rinf

-rier, qu'ici près Ar-
 gent va l'at-ten-dre : puis, re-tourne a So-

-lime, et crains de pu-bli-er le des-sein que j'ose en-ter-

3
4
3
4
3
4

Trompettes
en Re

Corni in Re

Oboi

Fagotti

Violini

Alto

Bassi

elle baisse la visiere de son Casque et sort
prendre.

col oboi //

All.^o

SCENE II^{me} Tancrede, Roger et l'Ecuyer de Clorinde

L'ecuyer de Clorinde

Tancrede

le premier, en ces lieux, empressé de se rendre, ton enne- mi ... sans doute, c'est Ar-

l'Ecuyer

- gant! mon seul de- voir est de t'apprendre qu'il est l'un des guer-riers dont le bras triom-

Tancrede

c'est l'arrêt de sa mort. Roger

l'Ecuyer

- phant, cette nuit même, a mis vos tours en cendre. je ne te quitte pas. ar-

Oboi

Fagotti

Tancrede

re-te, Argant est seul. a-mi fi-dele et tendre, tu me verras bien

Flut

Oboi

il sort d'un coté, L'ecuyer de Clorinde de l'autre.

tôt

Violoncelli

pizzicato

Clari col 1.^o et 2.^o W

alto compte

Roger

il s'é-loigne, et mes pas sont enchai-nés par le de-voir sé-vè-

Andante Grazioso

col 1^o et 2^o W //

re . Ro - ger ne peut deffendre une tête si chere. qu'ai-je dit! son cou-

- rage est assez é-prou-vé. l'univers d'un hé - ros ne se-ra point pri - vé.

Clarinetto

Andante Grazioso

Dieu des chré - tiens ,

prends sa def-fen-se! con-duis con-duis le ven-geur de tes droits!

viens le cou-vrir de ta puis-san-ce, viens pré-si-der a

Clarinetti

sf rinf

ses ex-ploits viens prési-der a ses ex-ploits.

All.º Moderato.

[illegible]

Clarineti
Fagotti

sée il tombe aux pieds de son vain-queur aux pieds de son vain-queur il tombe aux

Flauto Majeur solo
Clarineti
poco f
solo
poco f.
pp
pp
pp
pp

pieds de son vain-queur le ciel ex-

Musical score for the first system, measures 1-8. The score includes vocal staves with lyrics and piano accompaniment. Dynamics include *rinf* and *sf*. Performance markings include *solo* and *soli*.

- avec ma pri - è - re par lui par lui Tan - crède est affer - mi

Musical score for the second system, measures 9-16. The score continues the vocal and piano parts. Dynamics include *p*, *rinf*, and *sf*. The system ends with a double bar line.

il va le rendre à ma ten - dres - se tout cou - vert d'un sang enne-

mi tout cou-vert d'un sang enne-mi oui, ma pri-ère est ex- au -

- cée le Ciel, ac-quitte sa pro-mes-se oui par lui Tan-crede est affer-

musical score for the first system, measures 1-8. The vocal staves contain the lyrics: "mi par lui Tan-crede est affer mi il va le rendre à ma ten-". The piano accompaniment includes a cello/bass line marked "col B." and various instrumental parts. Dynamics include "solo" and "p".

musical score for the second system, measures 9-16. The vocal staves continue the lyrics: "dres - se tout cou - vert d'un sang enne - mi tout cou - vert d'un sang enne -". The piano accompaniment includes a cello/bass line marked "col B." and various instrumental parts. Dynamics include "rinf", "sf", and "ff".

- mi tout cou - vert d'un sang enne - mi

sf *piu Moderato* *sf*

.Le jour commence à paroître-il ne doit être complet qu'après la mort des
 de Clorinde

glai-ves meurtri-ers n'entends - je pas le bruit ?

que vois je...? Ar-gant obtiendrait l'avan - ta - ge?

Mesuré *b* *b*
non, non ;

Tan-crède a ven - gé son ou - tra - ge ; son bras mena - ce Ar -

-gant, le trou - ble le pour - b - suit .

SCENE IV.^{me} Clorinde ayant reçu le coup mortel, entre dans le plus grand désordre, elle tombe défaillante
 au pied d'un arbre. elle est suivie de Tancrede, ayant l'épée nue, il la remet dans son fourreau.

Corni in Sol

Flutes in 8^a rinf morando
 Oboi rinf morando
 Clarin rinf morando
 Fagotti rinf morando
 Tromboni rinf morando
 Timballes rinf morando
 Alto rinf morando
 Tancrede
 le sort a trompé ton cou-ra-ge; je te

sost. sans lenteur

pp

unis //

pp

plains, et t'ad-mire . a l'ennemi vaincu la haine d'un chrétien n'a jamais survécu . viens, Ro-

sost. sans lenteur

Clorinde

p

p

p

inuti - le espé - ran-ce . déjà la mort est dans mon sein .

- ger, nos secours ...

quels ac - cens ... ô ter -

f

All^o. assai

ff

p

p

le ciel m'accable, en fin, du poids de sa juste ven - geance .

- reur ... !

éclaircissons ce doute af-

ff

All.^o Agitato

Corni in Sol

Woodwind parts (Flutes, Clarinets, Bassoons) and vocal parts (Clo-rin, Roger) are shown. The woodwinds play a rhythmic pattern of eighth notes, marked *poco f.* and *cres*. The vocal parts enter with the lyrics "freux . Clo-rin de ... ah! malheureux ?". The tempo is marked *All.^o Agitato*.

Woodwind parts (Flutes, Clarinets, Bassoons) and vocal parts (Clo-rin, Roger) are shown. The woodwinds play a rhythmic pattern of eighth notes, marked *poco f.* and *cres*. The vocal parts enter with the lyrics "Clo-rin de ... ô". The tempo is marked *All.^o Agitato*.

Flauti solo
Clarin. solo
Andante
a voce
a voce

Clorinde Récit
ouï, c'est moi, qui brûlais de te don - ner la
comble de mi - sère ?

ten

Clari col Flaut. *pp*

pp pizzicato

pp pizzicato

pp pizzicato

mort. généreux enne-mi, ne pleure point mon sort.

pp pizzicato

Andante Moderato.

cres

cres

cres

mais, quel e-clat a frap-pé ma pau- piere?

Musical score for a vocal and instrumental ensemble. The score is written on ten staves, with the vocal line on the bottom staff and instrumental parts above. The key signature is one sharp (F#), and the time signature is 2/4.

Lyrics:
 quelle ombre bien fai-sante, en me tendant la main, d'un sé-jour in-con-
 nu vient m'ouvrir le che-min, et montre, à mes re-gards, un pa-

Performance Instructions:
 - *cres* (crescendo)
 - *arco* (arco)
 - *Grazioso*
 - *pp* (pianissimo)
 - *Mesure* (Measure)
 - *p* (piano)

Roger recitat soutenu
 l'ais de lu miere ? cette ombre bienfai sante est l'ombre de ta miere . va par-ta-
 Tancrede
 el-le t'ap-pe-le dans les cieux ou-verts au repen-tir sin-
 ger son destin glo-ri-eux.
 col Violoncelli

Musical score for a vocal and instrumental ensemble, page 331. The score includes vocal parts with lyrics in French and various instrumental parts with dynamic markings like 'cres' and 'all.'

ce re

Clorinde expirante

je cede a la voix de mon cœur; j'ab-

All.^o

unis

cres

elle donne la main a Tancrede

-ju-re mon aveugle-er-reur: en expi-rant, je te par-donne; mais, e-par-gne tes

jours; Clorinde... te l'or-donne. (il tire son epée) Roger le desarme. Tancrede

Tancrede

ar-rê-te, je te suis. quelle noire fu-reur? cru-

All.^o

sf

All.^o

- el ? eh! le puis-je? bar - ba - re !

le déses poir t'égare; obé-is à Clo-rinde .

All.^o

le jour complet

quoi? le sang de Clo-rinde a donc rougi ma main ? c'est

All.^o

moi, c'est mon glaive inhu-main qui d'un objet si cher pour ja-mais ne sé-

374 All. Moderato
Corni in sol

This system contains the musical notation for the first system. It includes staves for Corni in sol (Horn in F) and Tromboni (Trombones). The vocal line at the bottom is in bass clef with lyrics. The tempo is marked 'All. Moderato'.

-pa-re ? mais , quel Spectre dé-fi-gu - ré se lé - ve , de-vant

This system continues the musical notation from the first system. It includes staves for Corni in sol and Tromboni. The vocal line at the bottom continues with lyrics. The tempo is marked 'All. Moderato'.

moi , de la nuit é-ter - nelle ? il dé-voue a la mort ,

l'orchestre mesure le chant en Récitatif

sf ma tête crimi- *sf* nel-le ; *sf* c'est - el - le ... *sf* il recule d'horreur et tombe sur un banc de gazon

sf o des-tin déplo-rable ...

And.^{te} *p*

And.^{te} *p*

Timbales

Recit Andante

sf o malheu-reux guer-rier! *p* qu'un ecles-te rayon- *pp* le con-sole et l'é-clai-

sf Andante *p* *pp*

[illegible]

Clari

Jeux! je sens ex-pirer mon cou-ra-ge; ab-jure un espoir qui mou-tra-ge; je

Flutes

Clari

Basson

sf

p

Flutes

Clari

Basson

col V. 2^o

rinf

rinf

veux mourir loin de tes yeux.

je dois en su-

te li-vrer au sort qui l'ac-ca-ble...

- bir la ri- gueur : fuis un cou pa - ble lais- se
cruel a mi, viens,

moi . cher et triste ob- jet de ma flamme ; le de- ses
songe a l'hon - neur ; cal me ce fu nes te trans.

- poir est dans mon a - me . le de- ses poir le de- ses - poir est dans mon
port ; el - le ta par don - né sa mort ! cher Tan - cre - de , reviens à

Cors

pp

Fluttes

Clari

animé

cres

p animé

cres

p animé

cres

animé

cres

animé

cres

cres

a - me . le dé - ses - poir est dans mon a - me . ô ma Clo -
toi ; el - le ta par - don - né sa mort . cher Tan - crè - de , reviens a

poco f.

animé

cres

poco f.

poco f.

poco f.

poco f.

poco f.

poco f.

- rim - de . ô sort af - freux .

toi ; songe a ton Dieu ! songe a l'hon - neur .

poco f.

ff

Musical score for the first system. It consists of nine staves. The top five staves are treble clef, and the bottom four are bass clef. The music is in common time (C). The lyrics are: "Aux seuls chrétiens tu dois ta vi-e : re-le-ve re-".

Musical score for the second system. It consists of nine staves. The top five staves are treble clef, and the bottom four are bass clef. The music is in common time (C). The lyrics are: "toute es-pé-ran-ce m'est ra-vi-e ; je perds -leve ton cœur ab-ba-tu".

Clari

tout le dé-ses-poir est dans mon a - me le de - ses
 garde ta ver - tu re - leve ton cœur ab - ba - tu .

Cors

Fluttes

Clari

poir est dans mon a - me . cher et tris - te ob - jet de ma
 el - le t'a pardon né sa mort re - leve ton cœur abba -

Crescendo markings: *cres*
 Decrescendo markings: *poco f.*

sf sf sf sf

col B //

flame

lais-se moi

tu viens viens

poco f.

pp pp pp

Dieu ! ô Dieu ! té - moin de mon su - pli - ce, dai - gnez dai - gnez en abre-ger le

pizzicato ô Dieu ! té - moin de son su pli ce, dai - gnez dai - gnez en arré-

cours ? a mon des sein soy ez pro - pi - ce ? soy ez pro -
 - ter le cours ? a son des tin so - yez soy - ez pro - pi - ce ? soy - ez pro -

Musical notation includes treble and bass staves with various instruments. Dynamics include *cres* (crescendo), *sf.* (sforzando), and *arco* (arco).

in 8
 - pi - ce Dieu ven - geur ter - mi - nez mes jours .
 - pi - ce Dieu cle - ment con - servez ses jours .

Musical notation includes treble and bass staves with various instruments. Dynamics include *cres* (crescendo), *sf.* (sforzando), and *rap.* (rappresentando).

Charm

solo

sf *sfz* *f*

- - pel - - le rap - pel - le ton premier cou-ra - ge ;

ab-jure un espoir qui m ou

Flauti

tra - ge ; re - leve ton cœur abba - tu . gar - de ta ver -

je perds tout

Clo



Musical score for the first system, measures 1-4. The score includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts are marked with *sf* (sforzando) and *ff* (fortissimo). The piano part includes a *col B* (colla Basso) instruction and a *poco f.* (poco forte) instruction. The lyrics are: "rin - de ; ô sort af - freux ; lais-se moi . tu cru - el a - mi viens . viens ."



Musical score for the second system, measures 5-8. The score includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts are marked with *pp* (pianissimo). The piano part includes a *Pizzicato* instruction. The lyrics are: "ô Dieu ! ô Dieu ! té - moin de mon su - pli - ce, dai - gnez dai - gnez en - ô Dieu ! té - moin de son su - pli - ce, dai - gnez dai -"

abreger le cours ? a mon des sein soy - ez pro - pi - ce ! soy -
 - gnez en arre - ter le cours a son des - tin soy - ez - soy - ez pro - pi - ce ? soy -

arco cre

col Clari in 8^a //

ez pro - pi - ce Dieu ven - geur termi - nez mes jours . Dieu ven - geur ter - mi -
 - ez pro - pi - ce Dieu clé - ment con - serves ses jours . Dieu clé - ment con - ser -

cres sf p

[illegible]

Maestoso

Fagotti

Tromboni

Violini

Alto

Chœur
souterrain

Bassi

Corni in Ut.

Clarinet

Fagotti

Tromboni faire la nuit

All.^o

unis

Roger

pas .

All.^o

All.^o

All.^o

Chœur de Basses
Démon. invisibles

Dans ces sau-va- ges lieux l'en-fer re-tient vos

qu'un porte a ta va-leur un sinis-tre pré-sa-ge :

4^{me} corde

Jerusa-lem tap-pelle aux pieds de ces rem-parts . Clorin-de ? que ton ombre a - nime mon cou-

Tancrede

Trompettes in Ut
 Corni in Ut
 Oboi
 Clarinetti
 Fagotti
 cel Oboi //

All.^o fieramente e Moderato

Tromboni
 Timballes

tenu
 sf
 a voce

Violini
 Alto

(ils vont pour sortir du côté droit, des torrents ecumeux leur ferme le passage)

- ra-ge ? je vais mou-rir sous nos saints Eten - darts .

Trompettes

Corni

Petite Flute

Grande Flute

cel 1^{re} V^{le} in 8^a alta

Oboi

Clarinettes

Fagotti

Tromboni

Timballes

unis

Chœur de Basses dans les Couliisses

vils Chrétiens

trem

Corni

Oboi

Clarinet

Tromboni

Wni

Tancredi

il vont pour sortir

du côté gauche, une muraille
de feu s'élève devant eux Roger

monstres des en - fers renon - cez a

cez a votre fu -

- blez ?

fremis - sez !...

Flute

Oboi

Clarin

Violoncelle

rinf

rinf

rinf

rinf

votre fureur sacri - lè - ge ?

reurs sacri - lè - ge ?

trem - blez

frémis - sez

une Table de fond présente en transparent
différents Groupes de Monstres chimeriques

vo tre

haine en-vain nous as - sie - ge , Dé - mons af - freux , dis pa - rois -

vo - tre haine en - vain nous as - sie - ge , Dé - mons af -

sez. renon-cez a vo-tre fu-reur dé-mons af-freux.
freux disparois-sez. renon-cez a votre fu-reur Dé-mons af-

This musical score page, numbered 355, features a variety of instruments and vocal parts. The instruments listed are Trompettes (Trumpets), Corni (Horns), Petite Flute, Flute, Oboi, Clarin (Clarinets), Fagotti (Bassoons), Trombini (Trombones), and a vocal part for 'Entrée des Démon dansants et chantants' (Entrance of the dancing and singing demons). The score is written in a key with one flat (B-flat) and a 2/4 time signature. The vocal parts have lyrics in French: 'dis - pa - rois - sez' and 'freux dis - pa - rois - sez'. The instrumental parts include complex passages with many beamed notes, particularly in the woodwinds and strings. Dynamic markings such as *ff* (fortissimo) and *sf* (sforzando) are present throughout the score.

Trompettes

Corn

Petite Flute

Flute

Oboi

Clarin

col Oboi

Fagotti

Trombini

dis - pa - rois - sez

freux

dis - pa - rois - sez

Entrée des

Démon dansants et chantants

ff

sf

sf

Clarineti

Fagotti

Tromboni

Timballes

Violini

Chœur de Démon sur le Théâtre

Danse infernale

Tancrede

vils chré-tiens trem-blez fré-mis - sez

monstres des En-

fers

renon-cez a votre fu-reur sacri - le - ge

dis - pa - rais -

monstres des En - fers

dis - pa - rois - sez votre haine envain nous as-

Démon

sf

non

se- sez dis - pa - rois - - sez Dé -

sie - - ge Dé - mons af - freux dis - pa - rois

sf non *sf* non non

diminuando
coup de Tam-tam

Tromboni

Timballes

-mons affreux Dé-mons af-freux votre haine en-vain nous as - sie - ge

sez Démons affreux Démons affreux dis - pa-rois - sez un Arbre se brise et laisse

non re - gar - de cet ob-

le premier coup de Tam-tam

Petite Flute
 Grande Flute
 Oboi
 Clarin
 Fagotti
 Tromboni
 Timballes
 1^o Alto
 2^o Alto
 Clorin - de, se peut il ? quel horrible pro - di - ge ? Clo-
 voir Clorinde morte éclairée par des feux de Bingale elle doit être soutenue par deux Ecuyers dans la même
 attitude qu'au moment de sa mort
 jet d'éc. froi son san par tout re - jalli-
 cel E //
 rinf
 rinf

doit être très fort et seulement au moment où paraît l'ombre de Clorinde, tant que cette apparition
 reste en vue du Public le Tamtam doit être battu comme un Beffroi, à quart de force

Trombe

Corni

7 col Trompettes //

7 col V.º 1.º //

7 col V.º 1.º //

col Oboi //

unis //

col 1.º //

rin de?

ar - re - te de l'en-fer de l'en-fer c'est un nouveau pres - ti

ra sur toi

trem-

quél su - prê - me pou - - - voir - - - nous sou

ar -

The musical score is written on 18 staves. The first 15 staves are for instruments, including strings and woodwinds. The last three staves (16-18) are for the vocal line. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando). There are also repeat signs (double bar lines with dots) in the lower staves.

ré - te

de - mons al - foux dis - pa - rois -

le choeurs et la danse disparaissent

et laissent aux Chevaliers libre -

met a sa loi

sf morendo

sf morendo

ritardendo poco a poco

diminuando

dimi ritardendo poco a poco

la decoration change
et represente une
campagne riante
on voit dans
l'éloignement le
camp des Chrétiens

rin - - - de

- - sez

ritardendo poco a poco

diminuando

Andante

Roger Récitatif

le Ciel a dissi - pé de noirs enchante - ments

pp

All^o Moderato in 8^a

Grandes Flutes *ff*

Clari *ff*

mesuré *sf* *mez* *rinf*

sf *sf* *sf* *sf*

plus d'obs-tacle, plus de con-trainte; ne voy-ons que la ci-té sain-te, ne songeons

Corni *sf* *sf* *sf* *sf*

loco *sf* *sf* *sf* *sf*

poco f. *sf* *sf* *sf* *sf*

un poco animato *sf* *sf* *sf* *sf*

le ciel à dis-si-pé de noirs enchan-te-ments plus d'obs-tacle

plus qu'à nos ser-ments. le Ciel à dis-si-pé de noirs enchantements plus d'ob

The musical score is written for Trompe and Corni. It consists of two systems of staves. The first system includes staves for the Trompe and Corni, with a wavy line indicating a tremolo or rapid oscillation. The second system includes staves for the Trompe and Corni, with a wavy line indicating a tremolo or rapid oscillation. The score is marked with various dynamics, including *ff* (fortissimo) and *un* (unison). The tempo is marked *animé* (lively). The score concludes with the instruction *Fin du 4^e Act* (End of Act 4).

ments (ils sortent) Timballes

in 8^a

Timballes

unis //

SCENE I^{re}.

Allegro.

Corni
 in D.
 Trompettes
 in D.
 Flauto.
 Oboi.
 Fagotti.
 Timbalo
 Violini.
 Alto.
 Basso.

The musical score is written for a symphony orchestra. The instruments listed on the left are: Corni in D, Trompettes in D, Flauto, Oboi, Fagotti, Timbalo, Violini, Alto, and Basso. The score is in 3/4 time and features various dynamic markings including Cres., p, F, and FF. The music is arranged in a standard orchestral layout with staves for each instrument.

This musical score page includes staves for Corni, Trompettes, Chœur, and Violoncelli/Contrabassi. The Corni and Trompettes parts feature complex rhythmic patterns in the first system. The Chœur part has lyrics in French. The Violoncelli/Contrabassi part has a double bar line in the first system.

Cornes

Trompettes

Chœur.

De Clo_rinde et d'Ar_gant cé_le_brons la vic_toi_re. des enne_mis leur bras

De Clo_rinde

De Clo_rinde

De Clo_rinde et d'Ar_gant cé_le_brons la vic_toi_re. des enne_mis leur bras

Violoncelli/Contrabassi

8

a con - su - mé les tours. rendons gra - ces aux dieux de leur

a con - su - mé les tours. rendons gra - ces aux dieux de leur

no.ble se - cours; ils sont tous deux or - nés des pal - mes de la

no.ble se - cours; ils sont tous deux or - nés des pal - mes de la

sf.

sf.

sf.

// //

gloi - re. rendons gra - ces aux dieux de leur no - ble se - cours, de leur

gloi - re. rendons gra ces aux dieux de leur no - ble se - cours, de leur

All^o très marqué.

no - ble se - - cours.

no - ble se - - cours.

no - ble se - - cours.

All^o très marqué.

All^o très marqué.

All^o très marqué.

ARGANT, GUERRIERS de sa suite.

[illegible]

FF Clarinetti.

Fagotti.

FF Timbale.

All^o Maestoso e Fieramente

FF sf. sf. p

Col 1^o V^o

FF sf. sf. sf. p

FF sf. sf. p

pas. De la fu-reur qui me pos-sè - de je

FF All^o Maestoso e Fieramente. sf. p

Corni.

Fagotti.

Cres. F sf sf

Cres. sf sf

Cres. sf sf

sens redoubler les trans-ports, de la fu-reur qui me pos-

Cres. F sf sf

se - de je sens redoubler les transports. pour me fuir, insolent Tan -

Cor. sf. sf. pp Cres.
 Clar. sf. sf. pp Cres.
 Fag. sf. sf. pp Cres.
 sf. p tr sf. p tr sf. p tr pp Cres.
 sf. p sf. p pp Cres.
 sf. p sf. p pp Cres.
 sf. p sf. p pp Cres.
 sf. p sf. p pp Cres.
 sf. p sf. p pp Cres.

- crè - - de, tu fais d'inu-ti-les ef-forts, tu fais d'inu-ti-les ef-

Musical score for the first system. The vocal part (soprano) has lyrics: "De tromper en cor ma co-lè - - re Ton lâ-che". The piano accompaniment includes various dynamics: *ff*, *sf.*, *p*, *Ten.*, *Rf.*, and *Ten.*. The score is written in 4/4 time with a key signature of two flats.

Musical score for the second system. The vocal part (soprano) has lyrics: "cœur se flatte en vain, ton lâche cœur se flatte en - vain; j'i-". The piano accompaniment includes various dynamics: *ff*, *sf.*, *p*, *Ten.*, *Rf.*, *Cres.*, and *F*. The score is written in 4/4 time with a key signature of two flats.

Musical score for vocal and piano parts, measures 1-4. The vocal line (soprano) features a melodic phrase starting with a forte (sf.) dynamic, followed by a tenor (Ten.) line. The piano accompaniment includes a right-hand (Rf.) line and a left-hand (sf.) line. Dynamics include sf., Ten., p, and sf. The lyrics are: - rais, dans les flancs de la ter - re, te cher - cher le glaive à la main, te cher.

Musical score for orchestral and vocal parts, measures 5-8. The orchestral parts include Corni, Clar., Fag., and Cres. (Crescendo). Dynamics include sf., sf. sf., sf. sf., Rf., and FF. The vocal line continues with the lyrics: - cher le glaive à la main. Va, pour me fuir, tu fais d'i-nu-ti-les ef-forts. The score includes a section marked "Col 1^o V^o" (Coda 1^o V^o).

Timbalo

sf. sf. p Cres.

De la fu - reur qui me pos - se de je sens redoubler le trans.

p Cres.

Detailed description: This system contains measures 1 through 4 of the musical score. It features a vocal line in the bass clef and a timbalo line in the bass clef. The timbalo part has two measures of rest, followed by two measures of rhythmic patterns marked 'sf.'. The vocal line begins in measure 1 with the lyrics 'De la fu - reur'. It has a melodic line with some rests and is marked with 'sf.' in measures 2 and 3, and 'p' in measure 4. A 'Cres.' (crescendo) marking is present in measure 4. There are double bar lines in measures 2 and 3.

FF sf. sf. p

FF sf. sf. p

-ports, de la fu - reur qui me pos - se de je

sf. sf. p

Detailed description: This system contains measures 5 through 8. It features a vocal line in the bass clef and a timbalo line in the bass clef. The timbalo part has two measures of rest, followed by two measures of rhythmic patterns marked 'sf.'. The vocal line begins in measure 5 with the lyrics '-ports, de la fu - reur'. It has a melodic line with some rests and is marked with 'sf.' in measures 6 and 7, and 'p' in measure 8. A 'Cres.' (crescendo) marking is present in measure 8. There are double bar lines in measures 6 and 7.

Musical score for page 379, featuring vocal parts and instrumental accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Corno, Clarinet, Trombone, Bassoon, Double Bass) are arranged in a standard orchestral format. The lyrics are in French.

Lyrics:
 sens re-dou-blez les trans-ports. De trom-per en-cor ma co-
 -lè-re, ton lâ-che cœur se flatte en-vain, ton lâ-che cœur se flatte en-

Instrumental Parts:
 Corno (Corno), Clarinet (Clar.), Trombone (Trombone), Bassoon (Fagotto), Double Bass (Basso).

Dynamic Markings:
 Cres. (Crescendo), sf. (Sforzando), pp (Pianissimo), Ten. (Tenero).

sf. sf. sf. sf.

Timbalo. sf. Rf. sf.

Ten. sf. sf. sf. sf.

FF sf. sf. sf. sf.

FF sf. Rf. sf. Rf. sf.

- vain de trom per en cor ma co lè - re ton lâ che cœurse flatte en -

Ten. sf. sf. sf.

Clar. Ten. sf. sf. sf. Rf.

Fag. sf. sf. sf. Rf.

Ten. sf. sf. Rf.

Rf. sf. sf. Rf.

Ten. sf. sf. Rf.

Rf. sf. sf. Rf.

- vain; j'i-rai dans les flancs, dans les flancs de la terre, te cher cher le glaive à la main, le

Ten. Rf. sf. sf. Rf.

Corni. **FF**

Clar. **FF**

Fag. **FF**

Timbalo. **FF**

Col 1^{re} V^o **FF**

glai - - - - - ve à la main.

FF

Sec.

Sec.

Sec.

Sec.

Sec.

Sec.

Sec.

Un Sarrasin.

Argant.

le Sarrasin.

Argant.

Un chevalier chrétien devant toi veut pa-raître. Quel est-il? C'est Ro-ger. Quoi! l'ami de ce

Sec.

point un en-ne-mi vul-gai-re; ce-pen-dant il n'est plus. Clo-rin-son nom!

Allegro. **FF** *Col. 1^{re} V^o* **FP** *Même son* **pp** ...

Allegro. **FF** **FP** **pp** ...

-de! ses yeux en se fermant,

Argent. Clo-rin-de a fi-ni sa car-riè-re!

Chœur. Clo-rin - - de! ô dieux!

Clo-rin - - de! ô dieux!

Allegro. **FF** **FP** **pp** ...

384

Flauti.

Clarineti.

Fagotti.

Timbalo.

sou - vent à la lu miè-re, elle est mor-te chré-tienne.

Chœur.

ô for-fait o-di-eux!

ô for-fait o-di-eux!

Tan-crède ne veut point sur-vivre à sa vic-time:

mais il cherche un tré pas digne de son grand cœur. tu ne peux mainte-

sf. *FF* *sf.* *FF* *sf.* *FF*

-nant soupçonner sa va-leur... il suf-fit!... viens l'at-tendre aux rem-parts de so-li-

Mod^{to} *p* *Mod^{to}* *F* *All.^o Maest^{so}* *FF* *Mod^{to}* *p* *Mod^{to}* *F* *All.^o Maest^{so}* *Sf.* *Sf.* *Mod^{to}* *p* *F* *All.^o Maest^{so}* *Sf.* *Sf.*

-me. Quand il vient par ma voix de se justi-fi-

j'irai verser le sang d'un lâche meur-tri-er.

sf. *tr.* *sf.* *tr.*

er, o-ses-tu bien en - cor, per - fi - de in cendi - a - - re!...

Récit. *Quoi!*

FF

mê-me dans ces lieux, tu braves ma colè - re! Gardes, qu'on les ai - sisse! et, chargé de li -

sf. *FF*

-ens, qu'on le joigne à ces vils chré - tiens, re - tenus pri - son - niers dans leur tem - ple pro -

-fa-ne! et si le des-tin nous condamne à voir tomber ces murs au pou-voir d'un vainqueur, sur

All°
FF
sf.
pp

A Voce.
ces captifs mourants qu'on lui perce le cœur. D'un hé-ros sarrasin voilà

Moderato.
p
pp
sf.

donc la no-bles-se! applaudis-toi de ta bas-ses-se! mais Tan-crède res-

Cornu in Ré. Mod^{to} All^o FF

Oboi e Clari. F FF

Fagotti. All^o FF

Timbale in Ré.

Mesure. Mod^{to} All^o FF

sf. All^o FF

Mesure

-pi-re; il se-ra mon ven-geur. On l'em-mène.

Mod^{to} sf. All^o FF

SCENE IV.
ARGANT
Et sa suite.

déjà le signal des ba-

- tailles fait retentir ces lieux (Ils tirent leur sabre.) Al-lons aux pieds de ces mu-

- railles terrasser les auda-ci-leux. (Il sort avec sa suite.)

Col. B.

Col. 19

Col. B.

SCENE V.

Le théâtre change, et représente l'intérieur du temple de Jérusalem. On y voit des femmes, des enfants et des vieillards chrétiens dans l'attitude de la douleur; un pontife est avec eux. A gauche et dans l'enfoncement s'élève le Saint-Tombeau; il est voilé par une draperie.

LE PONTIFE. CHOEUR Des Prisonniers Chrétiens.

PRIERE

And^e. Religioso.
Corni in Sol.

Flauti.

Clar.

Fag.

And^e. Religioso.

And^e. Religioso.

Violoncelli.

Flauto 1^oFlauto 2^o

Clar.

Eag.

Violli e Bassi.

pp
Flauti.

Clar.

Quatre enfans.

Dieu tout puis-sant!

Dieu de nos

pè-res

re-garde,

re-gar-de ton

Clarineti.

Fagotti.

Timbalo.

peuple op-pri-mé. Quand fi-ni-ras-tu nes mi-se-res?

Petit chœur. Quand fi-ni-ras-tu nos mi-se-res?

Tutti.

2 Basses.

Col B.

Rf.

Musical score for a dramatic scene, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It includes a variety of dynamics (p, pp, ff, Cres.) and articulations (trills, triplets). The lyrics are in French.

Lyrics:
 Venge ton saint nom blasphé - mé?
 res?
 Ven - ge ton saint nom blas-phé.
 res?
 Ven - ge ton saint nom blas-phé.

Instrumental Parts:
 - **Le Pontife:** A vocal part with lyrics "Venge ton saint nom blasphé - mé?".
 - **Grand chœur:** A vocal part with lyrics "Ven - ge ton saint nom blas-phé."
 - **res?:** A vocal part with lyrics "res?".
 - **res?:** A vocal part with lyrics "res?".

Dynamics and Articulations:
 - **p** (piano)
 - **pp** (pianissimo)
 - **ff** (fortissimo)
 - **Cres.** (Crescendo)
 - **trill** (trill)
 - **triplet** (triplet)

This is a page from a musical score, likely for a symphony or opera. It features multiple staves for different instruments and a choir. The woodwind section includes Flauti (Flutes) and Clari (Clarinets). The string section is represented by five staves. The choir part, labeled "Petit chœur", includes lyrics in French. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, FF). The lyrics for the choir are: "Dieu de nos pères! Dieu puissant! Dieu élé-". The score is written in French and includes dynamic markings such as *pp*, *p*, and *FF*. The choir part includes the lyrics: "Dieu de nos pères! Dieu puissant! Dieu élé-". The score is written in French and includes dynamic markings such as *pp*, *p*, and *FF*. The choir part includes the lyrics: "Dieu de nos pères! Dieu puissant! Dieu élé-".

ment! dai-gnes sur nos frè-res a-bais-ser un de tes re-gards.
 Dieu clé-ment! jet-te sur nos frères un de tes re-gards.

356

Flauti. *pp*

pp

pp

pp

Quatre enfants.

Dieu tout puis - sant! Dieu de nos pè - res! pro - tè - ge, pro - tè - ge nos

Flauti.

Clari.

Fagotti.

saints é - ten - darts.

Petit chœur.

Quand fi - ni - ras - tu nos mi - se - res?

Quand fi - ni - ras - tu nos mi - se - res?

pro - té - ge nos saints

Violini.

[illegible]

SCÈNE VI.
Les Mêmes, ROGER.

All.^o Mod.^{to}

The musical score is written for piano and voice. It consists of three systems of staves. The piano part is in the upper staves, and the vocal part is in the lower staves. The tempo is marked 'All.^o Mod.^{to}'. The key signature has one flat (B-flat). The piano part features dynamic markings such as 'Poco f', 'Cres.', 'ff', and 'fp'. The vocal part includes lyrics in French. The score is divided into measures by vertical bar lines. The piano part has a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal part has a more melodic line with some rests. The lyrics are: 'Mais quel est ce captif que vers nous on a mè-ne? est-ce un chré-tien? Oui, je le suis. je viens par-ta-ger vos ennuis et la-tien?'.

Poco *f* Cres. *ff* *fp*

Le Pontife. Mais quel

vllie B. *Poco f* *ff* *fp*

est ce captif que vers nous on a mè-ne? est-ce un chré-

Mesuré.

Roger. *fp* *fp* *fp*

Oui, je le suis. je viens par-ta-ger vos ennuis et la

... tien? *fp*

Andante.

gloi - re de vo - tre chaî - ne. le siè - ge de So - lime est dé - ja commen -

Andante.

- cé: mais si nos dé - fen - seurs obtien - nent l'a - van - ta - ge, sachez que l'in - fi -

F

- dèle, en son a - veu - gle ra - ge, or - don - ne que sou - dain no - tre sang soit ver -

F

Clarini in Ré.

Corni in Ré.

FF Oboi.

Fagotti.

Trombones in Si b.

All^o Moderato.

FF

sc.

Le Pontife.

FF Tri

om - phent

tri - om - phent les chré.

Chœur.

FF Tri

om - phent

tri - om - phent les chré.

FF Tri

om - phent

FF Tri

om - phent

tri - om - phent les chré.

V^{lli} Col. B.

H

H

H

H

All^o Moderato.

FF

Rf.

[illegible]

Musical score for a choir and orchestra, page 402. The score includes staves for strings, woodwinds, brass, and voices. It features dynamic markings like *Poco f*, *Cres.*, and *F*, and includes the text *Chœur de femmes.*, *Mesuré.*, *Récit.*, and *C. B. //*. The lyrics are "Onouvel les a larmes!" and "votre zèle est sincère; il doit".

The score is written for a large ensemble. The top staves (1-4) are for strings and woodwinds. The middle staves (5-8) are for brass and woodwinds. The bottom staves (9-12) are for voices and bass instruments. The lyrics are written below the voice staves.

The score includes several dynamic markings: *Poco f* (Poco forte), *Cres.* (Crescendo), and *F* (Fortissimo). The tempo is marked *Récit.* (Recitativo). The score ends with the instruction *C. B. //* (Coda).

The lyrics are: "Onouvel les a larmes!" and "votre zèle est sincère; il doit".

Musical score for a dramatic scene, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings like *ff*, *Rf.*, *pp*, and *Poco f*, as well as tempo and performance instructions such as "Chœur des prisonniers.", "Chœur des Sarrasins derrière le théâtre.", "Repous", and "Combattons". The lyrics "être exau - cé." and "O jour d'ef - froi...!" are also present.

être exau - cé.
 O jour d'ef - froi...!
 Chœur des prisonniers.
 O jour d'ef - froi...!
 Chœur des Sarrasins
 derrière le théâtre.
 Repous
 Combattons

Musical score for a dramatic scene, featuring multiple staves and vocal parts. The score includes dynamic markings such as *ff* (fortissimo) and *Cres.* (crescendo). The tempo is marked *♩ 8*. The key signature is one flat (B-flat).

The score includes the following vocal parts and lyrics:

- Roger:**
 - Combat tons cette foule cru - el - le !
- Le Pontife:**
 - sons cette foule cru - el - le !
 - repoussons cette fou - le cru - el - le !
- Chorus:**
 - ff* Grands Dieux.
 - ff* Grands Dieux.
 - ff* Grands Dieux
- On entend deux coups de belier.**

The score also includes instrumental parts, including a piano part with a *Cres.* marking and a section marked *ff*.

Fag.

pp

pp

Col 1^{re} 8^a

pp

Roger.

Les coups de belier
continuent jusqu'à la
démolition.

Le Pontife.

Chœur
de femmes.

Daigne la su-prême puis- san- ce se cou- rir ces en fants et ne frapper que

Daigne

vlli

pp

C.B.

Corni. in Si haut.

Fl. P.

4p

Clar.

4p

Fag. p

4p

Solo.

p

p

p

sf.

p

sf.

p

p

sf.

p

sf.

p

p

sf.

p

sf.

p

Dieu! commande a la vic-toire! de nos guer-riers con- duis les pas! nous sau- rons mou- rir pour ta

Dieu!

nous!

p

sf.

p

sf.

p

p

p sf.
 p sf.
 p sf.
 p sf.
 Tromboni. sf.
 sf.
 sf.
 sf.
 sf.
 gloire; nos vœux at-ten-dent le tré-pas. nos
 Sotto voce. Du Sarrasin qui vient à nous amis bravons le fier courroux
 Chœur des Chrétiens. Du Sarrasin
 Sotto voce. Du Sarra sin qui vient à nous amis bra vons amis bravons le fier courroux: du Sarra
 Du Sarra sin qui vient a nous amis bra vons le fier courroux: du Sarra
 Le bruit croit jusqu'à la fin de ce morceau. ff Ciel!
 Chœur des Sarrasins. ff Ciel!
 ff Ciel!
 ff Ciel!
 sf.

The musical score is written for a vocal ensemble and piano accompaniment. It consists of 12 staves. The first five staves are for the vocal parts, and the remaining seven staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains the lyrics "vœux at - ten - dent le tre - pas nos vœux at". The second measure contains the lyrics "du Sarrasin qui vient à nous amis bravons le fier cour - roux bravons bra". The third measure contains the lyrics "sin qui vient à nous amis bra - vons le fier cour - roux bravons bra". The piano accompaniment includes various musical notations, including chords, arpeggios, and dynamic markings. The lyrics are written below the vocal staves.

Musical markings and dynamics include:

- p** (piano) in the first measure of the vocal staves.
- Cres.** (Crescendo) in the piano accompaniment staves.
- F** (Fortissimo) in the piano accompaniment staves.
- Rf.** (Ritardando) in the piano accompaniment staves.

The lyrics are:

vœux at - ten - dent le tre - pas nos vœux at

du Sarrasin qui vient à nous amis bravons le fier cour - roux bravons bra

sin qui vient à nous amis bra - vons le fier cour - roux bravons bra

Trompetes in Mi.

Combat.

Corni in Si haut, **FF**
 Corni in Mi b. **FF**
 Flauti.
 Clarinetti.
 Fag. **FF**
 Tromboni. **FF**
 Timbalo in Si b. **FF**

ten - dent le tré - pas.
 vous le fier cour - roux.
 vous le fier cour - roux.

FF

Le bruit redouble, le fond du théâtre s'écroule; on aperçoit une partie de la ville de Jérusalem qui est enflammée. Les Chrétiens montent à l'assaut. Tancrede arbore l'étendard de la croix sur les remparts.
 Durant cette pantomime, qui doit être vue dans l'éloignement, on chante le chœur suivant.

Ciel!
 Ciel!
 Ciel!
 Ciel!
 Ciel!
 Ciel!
 Ciel!
 Ciel!

com -
 com -
 com -
 com -
 com -
 com -
 com -
 com -

Combat.
 C. B.
 Combat.
 Animé.
 Long.
 Combat.

FF

C 1^o

mande à la vic. toi - re! de nos guer riers con - dui s les pas. com mande à la vic.

mande à la vic. toi - re! de nos guer riers con - dui s les pas. com mande à la vic.

mande à la vic. toi - re! de nos guer riers con - dui s les pas. com mande à la vic.

fuy - ons

fuy - ons

Fag. e B.

- toi - re! de nos guer riers con - dui les pas. nous sau -
 - toi - re! de nos guer riers con - dui les pas. nous sau -
 - toi - re! de nos guer riers con - dui les pas. nous sau -
 fuy - ons
 fuy - ons

Fig. B.

rons mou - rir a - vec ze - le nos vœux at - ten - dent le tre -
 rons mou - rir a - vec ze - le nos vœux at - ten - dent le tre -
 rons mou - rir a - vec ze - le nos vœux at - ten - dent le tre -

pas nos vœux at - ten - dent le tré - pas.

pas nos vœux at - ten - dent le tré - pas.

pas nos vœux at - ten - dent le tré - pas.

SCÈNE VII.

413

Les Mêmes, TANCREDE.

Tancrede entre dans le temple, et se jette dans les bras de Roger.

Trombe.

Corn Min.

Clarineti.

Roger. Recit.

Tan.

Tancrede.

crede!

mon a-mi!

Dieu, qui nous fa-vo ri-se, par nos heureuses

FF All.^o

FP

FF All.^o

FP

FF All.^o

FP

All.^o

FF

FP

main s a défen-du ses droits; et sur Je-rusa-lem soumi-se flotte l'étendard de la

Sf.

croix. Ar-gant est tom-bé sous mes ar-mes. il a reçu le prix de ses for-

Sf.

- faits. Chré-tiens ban-nis-sez vos al-

FF *FP*

larmes; Go.de froi va paraî-tre: et l'ange de la paix - à sa voix vient sècher vos

sf. *F*

Clarini in Re.

p Corni in Fa.

Mouv! de Marche.

Oboi.

Clar.

Fag.

Mouv! de Marche.

Violini.

Pizzi.

Alto.

Pizzi.

Pizzi.

lar mes.

Roger.

Il vient a nous:

O jour de

Le Pontife.

Mouv! de Marche.

Pizzi.

C.B. *pp*

P. Flûte.
 G. Flûte.
 C. Oboi.
 Timbale in Fa.
 O jour de gloire et de bien faits!
 gloire et de bien faits! ô jour de bien faits!
 O jour de gloire et de bien faits!
 Sotto voce.
 Chœur.
 Sotto voce.
 Sotto voce.
 Dieu de Je-ru-sa-lem
 Dieu de Je-ru-sa-lem

Detailed description: This is a page from a musical score, page 416. It features a large ensemble of instruments and vocalists. The woodwind section includes Piccolo Flute (P. Flûte), Grand Flute (G. Flûte), and Cor Anglais (C. Oboi.). The percussion section includes a Timbale in F major (Timbale in Fa.). The vocal section includes soloists and a chorus (Chœur). The lyrics are in French, celebrating a day of glory and good deeds. The score is written in a grand staff format with multiple systems of staves.

A musical score on a single page, numbered 417 in the top right corner. The score is written on ten staves. The first five staves are instrumental, featuring complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The next three staves are vocal parts. The sixth staff is a vocal line with a treble clef and a key signature of one flat. The seventh staff is a vocal line with a treble clef and a key signature of one flat. The eighth staff is a vocal line with a treble clef and a key signature of one flat. The ninth staff is a vocal line with a bass clef and a key signature of one flat. The tenth staff is a vocal line with a bass clef and a key signature of one flat. The lyrics are written below the vocal staves. The text is in French and appears to be a religious or dramatic piece. The lyrics are: "vient de briser les por . tes ; l'an . ge de la mort s'est ar .". The score is written in a style typical of 19th-century musical notation, with many accidentals and complex rhythmic figures.

vient de briser les por . tes ; l'an . ge de la mort s'est ar .

vient de briser les por . tes ; l'an : ge de la mort s'est ar .

The musical score is written on 15 staves. The first 10 staves are instrumental, featuring a variety of rhythmic patterns and melodic lines. The 11th and 12th staves contain vocal parts with the lyrics: "mé l'an ge de la mort s'est ar mé". The 13th and 14th staves are instrumental, and the 15th staff is a bass line. The score is written in a key with one flat (B-flat) and a common time signature (C).

Durant la marche suivante les chevaliers arrivent et défilent devant le saint tombeau. Chacun y dépose, avec respect, son glaive et sa lance. Godefroi est le dernier. A son entrée le Saint-Tombeau se découvre, il est surmonté d'une croix lumineuse.

[illegible]

This image shows a page of musical notation, likely a score for a piano or organ. The notation is arranged in ten staves, grouped into five pairs. The top two staves of each pair appear to be for the right hand, while the bottom two are for the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The page is labeled 'Pag. e B.' at the bottom left. The notation is in a historical style, with some symbols that are not standard in modern notation, such as the 'sf.' (sforzando) and 'Tén.' (Ténor) markings. The page is numbered '10' at the bottom right.

[illegible]

This is a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings such as *sf* (sforzando), *ff* (fortissimo), and *mf* (mezzo-forte), as well as articulation marks like trills and slurs. The page is numbered 111 at the bottom.

The instruments and parts visible include:

- Oboe 1 (Ob. 1)
- Clarinet in C (Clar. in C)
- Bassoon (Fag.)
- String section (indicated by the bottom staves)

The score is written in a major key with a 4/4 time signature. The page number 111 is located at the bottom center.

[illegible]

SCÈNE VIII. ET DERNIÈRE.

Les Mêmes, G O D E F R O I.

And^{te} Maestoso.

Corni
in Re'.

Oboi.

Clarinetti.

Fagotti.

Violini.

Alto.

Godefroi.

Basso.

And^{te} Maestoso!

Le courroux immortel, si long-tems suspendu, brise les fers de l'Idu.

Trompettes in Re.

Ten. Ten.

Corni.

FF

Flauto.

Clar.

Ten.

FF

C. I. V. 8^a

Récit.

me.e. les ai - les du Très-Haut ont cou.

Maestoso.

Rf.

Rf.

Rf.

Rf.

Rf.

vert mon ar - me - e. aux vœux de l'univers le saint temple est ren.

Rf.

du, que d'un pieux a-mour votre ame pé-née ac-quitte des ser-mens ac-cueillis par les

cieux: et de- vant la tom-be sa- cré-e hu-mi-li- ez vos fronts vic-to-ri-

Clar.

Fag. 1^o *p*

Fag. 2^o *p*

- eux.

Godefroi ôte son casque; tous les chevaliers imitent son exemple et se prosternent, comme lui, devant le saint tombeau. Le pontife chrétien est seul debout, les bras élevés vers le ciel.

C.B.

CHOEUR D'ANGES.

Andante.

Arpa. *f*

Unis in 8^a

Corni. In Ré. *p*

Flauti. *p*

Clarineti. Andante. *p*

1^{ers} Dessus.

2^{ds} Dessus. Les chevaliers surpris se relèvent à demi.

Chœur. H.C.

Fagotti. e Bassi. Andante. *p*

Unis. in 2d

Guer-riers guer-riers, gé-ne-reux et fi-de-les, jusqu'au

Guer-riers guer-riers, gé-ne-reux et fi-de-les, vos res-

Rf. trône é-ter-

Rf.

Fag.

Poco *f*

Poco *f*

Poco *f*

C.B.

nel vos res-pects sont mon-tés. des sou-tiens de la

pects vos res-pects sont mon-tés. des sou-tiens de la

Fag.

pp

pp

Tutti.

C.B.

4.1^{ers}

de - ve - nez les mo - de - les:

foi de - ve - nez les mo - de - les: le

foi de - ve - nez les mo - de - les: le

pp

Poco f

Poco f

ciel est sa-tis - fait;

ciel est sa-tis - fait;

Rf.

F vos

F vos

F

Violini.

Alto.

vœux sont acqui - tés.

vœux sont acqui - tés.

Fag.

Vllle C.B.

Pendant ce chœur, la partie du théâtre, supérieure aux remparts de Jérusalem, se découvre dans toute sa profondeur, et laisse voir des esprits de lumière tenant des harpes à la main. Les chevaliers morts pendant la guerre sainte et couverts d'armures brillantes, sont groupés avec les anges: ils montrent aux chrétiens le temple de l'Immortalité qui les attend. Des parfums brûlent, etc., etc., etc. (Sur ce tableau la toile tombe.)

FIN.

